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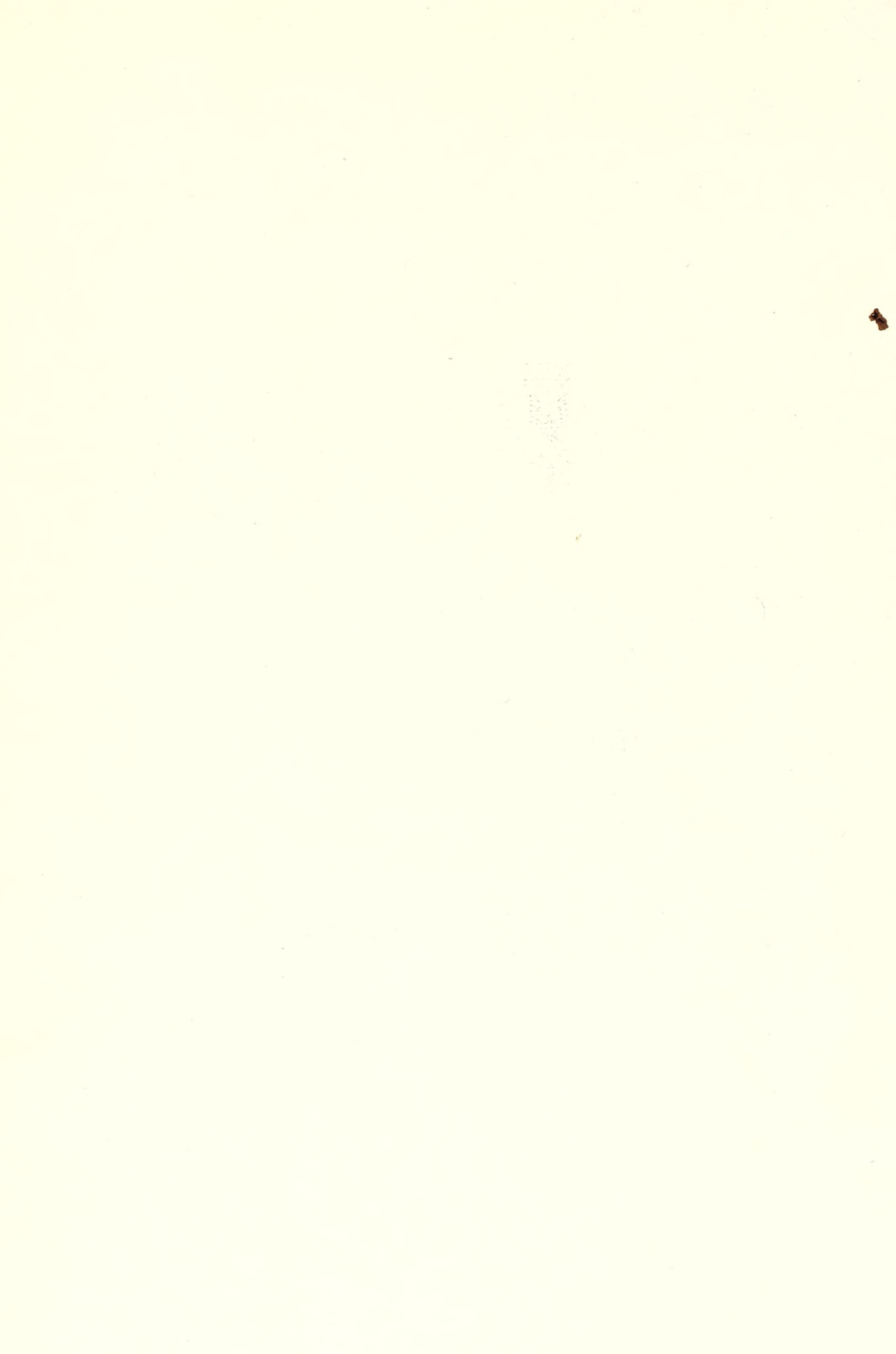
ONE WEST FIFTIETH STREET

PARIS

125, AVENUE CHAMPS ÉLYSÉES

NAPLES

PIAZZA DEI MARTIRI



ILLUSTRATED CATALOGUE
OF THE
CANESSA COLLECTION
OF
RARE AND VALUABLE OBJECTS OF ART
OF THE
EGYPTIAN, GREEK, ROMAN, GOTHIC
AND RENAISSANCE PERIODS

DESCRIPTIVE MATTER BY

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NOTE

Ancient Greek art has always taken, and must always hold, the first place in the history of art, and hence no collection of objects fashioned by artists of the period can be presented to the public without attracting the deepest interest. In America such collections are extremely rare, and indeed, outside of the Museums, important examples of Greek sculptured art are so few and far between that it is questionable whether they number a score all told. It is to be observed that all the great periods are represented in this collection: the late Archaic by several bronze statuettes, Nos. 22 and 23; a fine tripod, No. 21; and other examples; the time of Phidias and his pupils by a bronze statuette, No. 28; and the era of Praxiteles and his immediate successors by a superb marble head, No. 46, a remarkable figure of the faun Marsyas, No. 29, and some others of lesser importance. There are, further, a few important marble groups and statues of the last two centuries B.C., Nos. 47, 48 and 50, and some beautiful silver and miscellaneous objects of the second and third centuries B.C., Nos. 87 and 88.

The other ancient objects comprise examples of Etruscan, Roman and Egyptian art, each section including some notable pieces, among which may be specially mentioned two fine Roman portrait busts, Nos. 55 and 57, and a bust in rock crystal of an Egyptian king of the eighteenth dynasty, No. 19.

(It should be stated that there is scarcely a single isolated Greek sculptured head, or even a torso, in existence, to which it has been possible to assign an artist beyond all question, and the attributions so frequently suggested by modern German critics have usually only succeeded in confusing the problems to be solved.)

(Signed) E. GOVETT.

CATALOGUE

EGYPTIAN BRONZES AND FAIENCE STATUETTES

1—BAS-RELIEF IN CHALK. EGYPTIAN. XI DYNASTY

Found at Abydos. It represents the profile of a man looking to the right, with a short, tightly curled wig. Necklaces on the chest. Traces of color. In a wooden frame.

Height, without frame, 7 inches; length, 7 inches.

From the Borelli Bey Collection of Alexandria.

2—STATUETTE IN BRONZE. EGYPTIAN. XVIII DYNASTY

It represents a king standing. He is walking with his hands in front of him, the fingers facing each other. He has a rayed cap surmounted by the symbol of Uraeus, and is dressed in a shenti. On a wooden base.

Height, without base, $7\frac{7}{8}$ inches.

From the Borelli Bey Collection of Alexandria.

3—STATUETTE IN BRONZE. EGYPTIAN. XVIII DYNASTY

Figure of Osiris, seated. An unusually fine example of bronze work, and in perfect condition. On a red marble base.

Height, $5\frac{1}{2}$ inches.

4—SMALL FIGURE IN BLUE FAIENCE. EGYPTIAN. XVIII DYNASTY, XV CENTURY B.C.

Blue faience figure representing Nofertum seated in a chair.

Height, without base, $2\frac{1}{2}$ inches.

From the Samuel H. Austin Sale.

5—SMALL STATUETTE IN GRANITE. EGYPTIAN. XIX DYNASTY

Statuette of a seated scribe, the "Overseer of (?) Khonsu the Justified."
Hieroglyphic inscription in front. On wooden base.

Height, $3\frac{5}{8}$ inches.

6—BRONZE STATUETTE. EGYPTIAN. ABOUT THE XXVII
DYNASTY

Figure of a man holding a bowl in each hand.

Size, $3\frac{1}{2}$ inches.

7—SMALL FIGURE IN BLUE GLAZE. EGYPTIAN, SAITIC PERIOD.
X CENTURY B.C.

Small figure representing Horus, the child. Very fine modeling.

Height, $2\frac{1}{2}$ inches.

No. 780 of the Samuel H. Austin Sale.

8—FIGURE OF THE CAT-HEADED GODDESS "BAST," IN EGYPTIAN
GREEN GLAZED FAIENCE. SAITIC EPOCH. X CENTURY
B.C.

Height, 3 inches.

From the Samuel H. Austin Sale, No. 779.

9—SMALL STATUETTE OF THE CAT-HEADED GODDESS "BAST" IN
BRONZE. SAITIC EPOCH. X CENTURY B.C.

The goddess has a sistrum in her right hand, the agis of Bast in her
left and a basket over her arm.

Height, $3\frac{1}{4}$ inches.

No. 871 of the Samuel H. Austin Sale.

10—STATUETTE IN BRONZE. EGYPTIAN PERIOD

Representing the young Horus seated. The young god is entirely nude
and carries the Flame of Youth. He is coiffed *serre-tête* with the orna-
ment of Uraeus. The frontal Uraeus, the Flame, the eyes and the neck-
laces are in gold. At the bottom is a hieroglyphic inscription. Upon
a wooden base.

Height, without base, 5 inches.

From the Borelli Bey Collection of Alexandria.

11—SMALL STATUETTE IN BRONZE. EGYPTIAN (?) PERIOD

Small figure of Harpocrates, the god of Silence, nude, the right fore-finger held toward the lips. On the head the royal wig of Uraeus and head-dress and loop at the side for taking the curl; on the back of the head-dress is engraved a human-headed hawk representing the Soul. Found at Sakkara. On alabaster plinth.

Height, without base, $4\frac{3}{8}$ inches.

No. 2293 of the F. G. Hilton Price Collection of London, England.

12—STATUETTE IN BRONZE. EGYPTIAN PERIOD

Representing Isis nourishing Horus. Isis is seated, with a head-dress surmounted by the symbol of Uraeus, with horns and a disk. Horus' head is dressed *serre-tête* with the symbol of Uraeus and carries the Flame of Youth. Hieroglyphic inscription at bottom. Mounted on a wooden base.

Height, without base, 10 inches.

From the Borelli Bey Collection of Alexandria.

13—STATUETTE IN GRANITE. EGYPTO-ROMAN

Representing God Ptah of Memphis. On base of blue-inlaid green faience, inscribed: "Give Life, Oh Ptah, Beloved in Memphis."

Height, $4\frac{1}{4}$ inches.

14—FIGURE IN BRILLIANT BLUE GLAZED FAIENCE. EGYPTIAN PERIOD

Egyptian ushabtie, made for Heru, a priest of Amen. Found at Deir-el-Bahri, Egypt.

Height, without base, $4\frac{1}{2}$ inches.

From the F. G. Hilton Price Collection, London, England.

15—GRANITE URN. EGYPTIAN PERIOD

With two handles and cover.

Height, $15\frac{1}{2}$ inches.

16—AMPHORA IN BRONZE. EGYPTIAN PERIOD

The top of the neck is turned back and ornamented with a dentelled frieze. The two handles are attached to the body in the form of leaves. The foot is fluted.

Height, 20 inches.

From the Borelli Bey Collection of Alexandria.

17—CANOPIC VASE IN ALABASTER. EGYPTIAN PERIOD

In the usual form; the cover representing a human head with much character.

Height, 18 inches.

From the Borelli Bey Collection of Alexandria.

18—SISTRUM IN BRONZE. EGYPTIAN. III CENTURY B.C.

A fine example of this curious musical instrument, and in perfect preservation. It is surmounted by an image of the Cow-goddess. The sistrum was used (shaken by the hand) in Egyptian sacred ceremonies for two or three thousand years, by queens and priestesses, for the purpose of driving away evil spirits; and in later times it was also brought into service for accompanying ceremonial dances.

Length, 8 inches.

19—STATUETTE IN ROCK CRYSTAL. EGYPTIAN. XVIII DYNASTY

It represents in half bust a king; he has the appearance of a warrior and wears upon his helmet the symbolical serpent. It is difficult enough to find a sculpture in quartz of these dimensions, but its rarity becomes even greater considering that, very probably, it was part of a complete statue wrought entirely from this very hard and precious material. The quality of the quartz used by this unknown Egyptian sculptor is more beautiful because, in its limpid transparency, it has magnificent red reflections. Found at Karnak, near the famous temple.

Height, without base, 10 inches.

From the Borelli Bey Collection of Alexandria.

(Illustrated)



No. 19—STATUETTE IN ROCK CRYSTAL. EGYPTIAN. XVIII DYNASTY

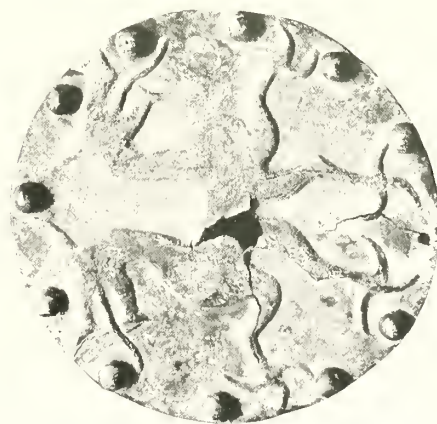
GREEK AND ROMAN BRONZES

20—THREE BRONZE SCULPTURED DISKS. ETRUSCAN. ABOUT VII CENTURY B.C.

The disks are adorned with fabulous animals in relief, the largest of them having also two human figures. The character of the work indicates the very earliest Etruscan relief sculpture known to us, and it must be dated not later than the seventh century B.C., though we have nothing absolutely definite to guide us upon the history of art in Etruria at this period. It is probable that the disks were used to adorn a chariot, the largest at the front, and the others at the sides. They are exceedingly rare examples of an almost forgotten stage of art.

Sizes, 12 inches, 9 inches and 8 inches, respectively.

(Illustrated)



No. 20—THREE BRONZE SCULPTURED DISKS. ETRUSCAN. ABOUT VII CENTURY B.C.

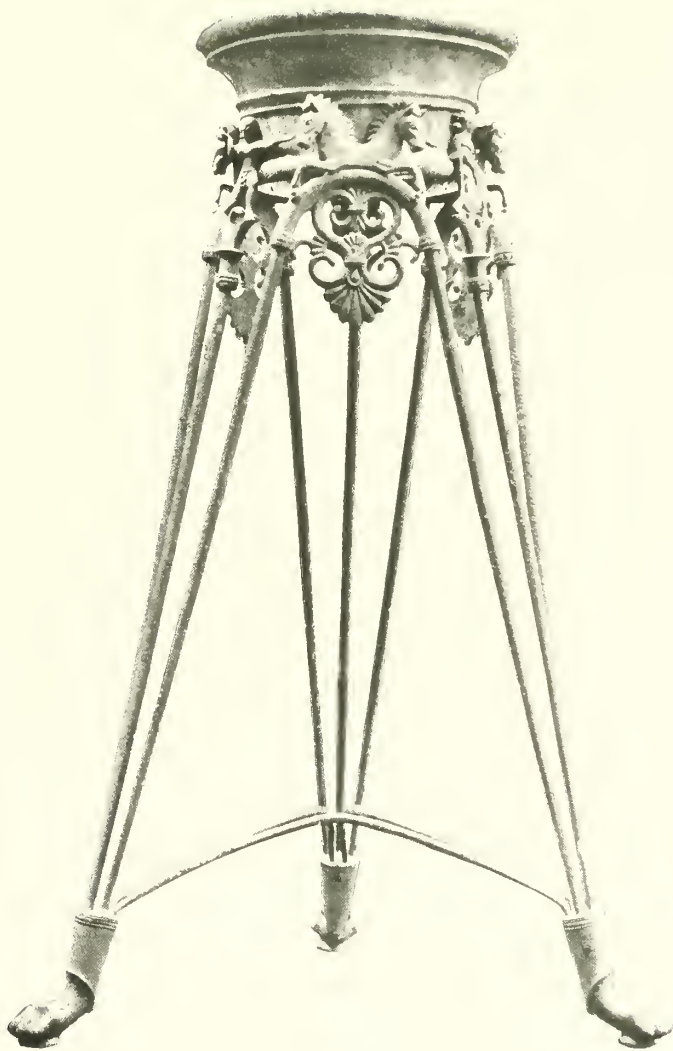
21—TRIPOD IN BRONZE. ARCHAIC GREEK. VI CENTURY B.C.

The tripod is mounted on the paws of a lion, and is of the regular archaic type seen on early Greek painted vases, in representations of Hercules fighting for the Delphic Tripod. It is ornamented with small nude male figures. Similar tripods, but less fine in execution, are in the British Museum and at the Vatican. Found in the vicinity of Rome.

Height, 24 inches.

From the Kerkirian Collection.

(Illustrated)



NO. 21—TRIPOD IN BRONZE. ARCHAIC GREEK. VI CENTURY B.C.

22—VOTIVE STATUETTE OF ATHENA IN BRONZE. ARCHAIC GREEK.
LATE VI CENTURY B.C.

The goddess stands attired in a close-fitting peplos fastened over the breast, and falling to the ground. She wears a helmet with high crest, ornamented with the sacred serpent. Some parts of the figure are missing from the ravages of time, but the principal parts of the head and form are retained, the whole representing an exceedingly rare and precious example of archaic Greek art. On a lapis-lazuli base. Found in Greece.

Height, 15½ inches.

(Illustrated)



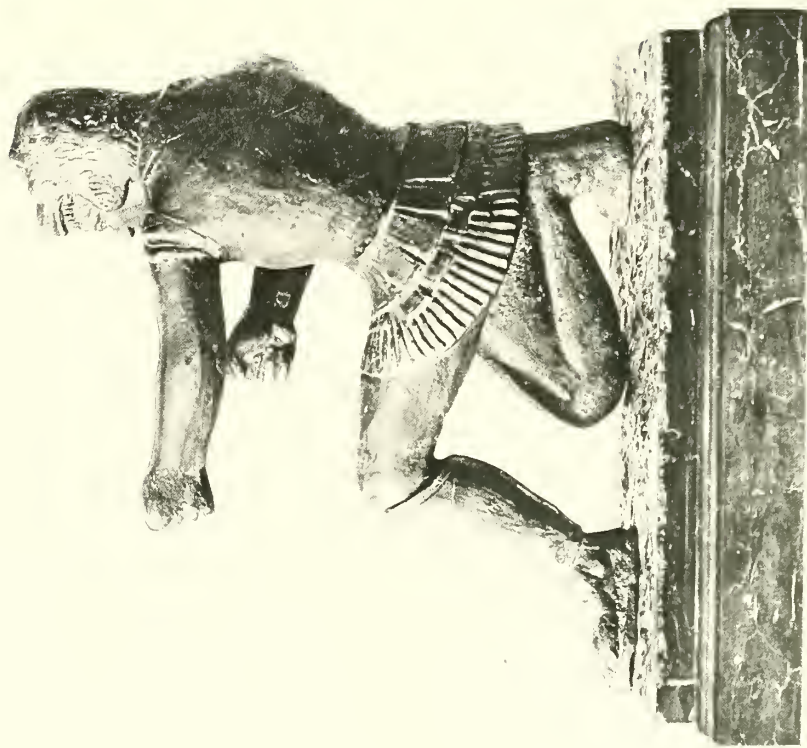
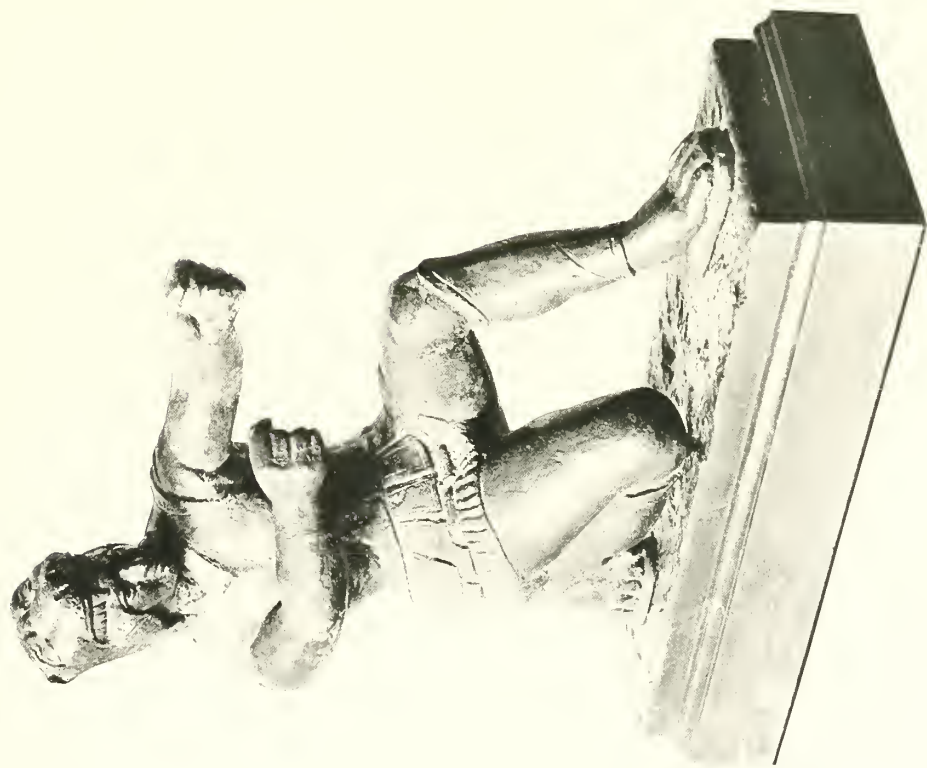
No. 22—VOTIVE STATUETTE OF ATHENA IN BRONZE. ARCHAIC GREEK.
LATE VI CENTURY B.C.

23—STATUETTE IN BRONZE. GREEK. EARLY V CENTURY B.C.

The figure represents Hercules crouching, with one knee on the ground, in the act of drawing the bow. He wears a cuirass ending in leather flaps, and a pair of gaiters. A lion's skin is drawn over the top of his head, and hangs down at the back, the ears of the animal being worked in gold. This form of head-dress is uncommon in Greek sculptured figures, but it had a strange celebrity in Roman times because Commodus adopted it when he had himself sculptured as Hercules. The form is also found in representations of the demi-god on Greek coins, and in one or two marble reliefs. The countenance of the figure wears the well-known Archaic smile, and this, with the general design, places it in the period shortly before the great development initiated by Calamis and Myron in the fifth century B.C. Found at Nigrita, Thasos. On a porphyry base.

Height, 6½ inches; length, 5¾ inches.

(Illustrated)



NO. 23—STATUETTE IN BRONZE. GREEK. EARLY V CENTURY B.C.

24—THREE FEET OF A CASKET IN BRONZE. ARCHAIC GREEK. V CENTURY B.C.

They represent the paws of winged lions, surmounted by three athletes; of the very finest execution; beautiful emerald patina. Very rare pieces.

Height, 4½ inches.

From the Borelli Bey Collection of Alexandria.

(Illustrated)

25—MIRROR HANDLE IN BRONZE. GREEK. V CENTURY B.C.

The mirror handle is in the form of a caryatid. The figure, which is apparently intended for Apollo, is modeled with the simple rigidity of form characteristic of the late Archaic period, and is a good example of this work. Found at Girgenti, Sicily.

Height, 6¾ inches.

(Illustrated)

26—STATUETTE IN BRONZE. UMBRIAN. IV CENTURY B.C.

It represents an acrobat who arches his body by firmly pressing his hands to the ground, previous to turning a somersault. The singularity of the attitude, which requires the tension of every muscle, has given a very wide scope to the sculptor, who, following the natural tendency of Etruscan art, has shown every anatomical detail. Beautiful emerald patina. Probably the handle of a vase. Porphyry base.

Height, without base, 4¼ inches.

From the Borelli Bey Collection of Alexandria.

(Illustrated)

27—OINOCHOË IN BRONZE. GREEK. V OR IV CENTURY B.C.

The vase is of olpe shape with trefoil mouth. Rams' heads ornament the handle at the base, and crouching lions at the top. Under the handle is a palmette. This form of oinochoë is exceedingly rare in bronze, and the example is in fine condition. Found in Sicily.

Height, 9½ inches.



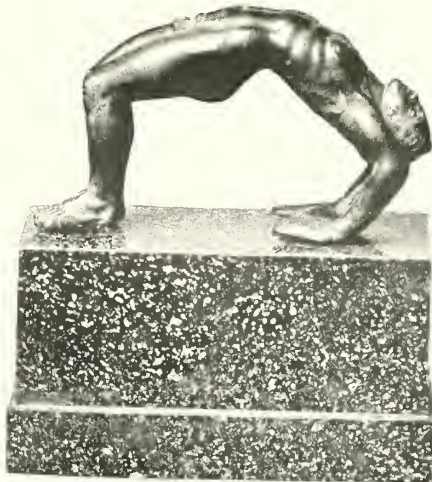
25



24



24



26

28—STATUETTE OF A HERO IN BRONZE. GREEK. EARLY IV CENTURY B.C.

From the general attitude of this figure, and from the position of the folded hands which seem to have held a sword and scabbard respectively, the statuette appears to represent Aristogiton, who with Harmodius killed the tyrant Hipparchus. Statues of the tyrannicides in bronze were made by Antenor, and subsequently, by Critius and Nesiotes. In these works, and in others in relief and on coins, as well as on early Greek painted vases, Aristogiton was always represented holding a sword and scabbard in much the same attitude as in this statuette, except that the right arm was held down, and the left thrown out with a chlamys falling over it. The moment of action differs also, for whereas in the other representations the hero was proceeding with a martial stride to fulfil his mission, the position of the left foot in this statuette suggests that the last stride has been taken, and he is about to strike. It may be observed that, in the ancient group of the tyrannicides at Naples, the face of Aristogiton is clean shaven as in the figure on the old painted vases, but the head of the hero in the Naples group is a modern substitution for the original, which was missing when the group was unearthed. In all the early sculptured groups, Aristogiton was shown bearded as in this statuette. The change in the pose of the figure from the more formal type in the group of Critius and Nesiotes is consonant with the advanced character of the form in this statuette, which belongs, of course, to the best period of the art. Found in the Tiber. On a green marble base.

Height, 10 $\frac{3}{4}$ inches.

(Illustrated)



No. 28—STATUETTE OF A HERO IN BRONZE. GREEK.
EARLY IV CENTURY B.C.

29—STATUETTE OF MARSYAS IN BRONZE. GREEK. EARLY III
CENTURY B.C.

The Faun stands with the weight of the body resting mostly on the right foot, the left being brought up on the toes. The upper part of the body is bent forward, and the eyes are directed toward the ground a short distance away. The arms are missing, but the position in which they were held is obvious. The left was thrown out almost straight from the shoulder, while the right was brought forward at the level of the breast, both elbows being bent and the hands open.

The work, which is of considerable importance, was executed toward the beginning of the third century B.C. The general type is of the school of Praxiteles, but the artist has departed from this in the accentuated faun character of the countenance, and the strength of the head and neck, which latter features remind one of the manner of Lysippus. There is, however, nothing of the formality of this sculptor about the supple figure, and the realistic flesh folds of the torso. The proportions of the figure are perfect, and the workmanship is supreme as in most bronzes of the period.

The figure of Marsyas is represented in a moment of action in a legendary incident popularly known at the time the sculpture was made. Athena, having invented the twin pipes, was one day playing them near a crystal pool, when she noticed from the reflection in the water that her cheeks swelled out from the action of blowing, and the supreme beauty of her countenance was consequently marred. In her disgust she threw down the pipes, announcing that a curse would follow whomsoever picked them up. But the faun Marsyas had been listening to the harmony of the blue-eyed maid, and started with amazement when she threw down the pipes, subsequently picking them up notwithstanding the curse, with the well-known result that later on he challenged Apollo to a musical contest, and was flayed alive as a punishment for his presumption and defeat. The incident must have been a favorite with artists in the fifth century B.C., for there are still remaining representations of it in relief, on painted vases, and even on a coin of the time, while one of the finest ancient statues extant is the marble figure after Myron in the Vatican, showing Marsyas starting with surprise from the action of Athena.

The artist of the bronze figure under discussion has taken for his action the same moment that was adopted by Myron, and which is represented in all the fifth century works dealing with the legend. Marsyas has half leaped in amazement, and holds himself in the attitude indicated, with both arms held up, as he stares at the pipes on the ground.

[*Continued*]



NO. 29—BRONZE STATUETTE OF MARSYAS. GREEK.
EARLY III CENTURY B.C.



[No. 29—*Continued*]

It is observable that in the fifth-century representations of the incident, the faun is shown bearded, whereas in this case he is a young man without beard. This is a natural consequence of the action of Praxiteles in representing all of his beautiful faun figures in the vigor of early manhood, with smooth cheeks. These sculptured fauns were celebrated throughout Greece, and must have become established types from which a wise artist would not have ventured to depart, at least while the memory of the great sculptor was fresh in the minds of men.

This figure is apparently the only existing ancient bronze statuette of the young Marsyas in this attitude, of importance, and nearly 1700 years were to pass before another was made to our knowledge. This is the fine figure by Pollaiuolo in the Frick Collection, New York. Bellano also modeled a figure of the Startled Faun, the attitude of which is very similar to that of the Greek bronze, except in the position of the left foot. No other serious representation of the legend in modern times is known, beyond a painting by Piero di Cosimo, showing Marsyas seated on the ground, and about to play the pipes in the presence of Athena. Found at Carthage. Mounted on a red marble base.

Height, 18 inches.

30—HANDLE OF WATER URN IN BRONZE. ETRUSCAN. III CENTURY B.C.

The two ends of the handle finish in the form of lotus flowers. Two figures are seen seated, in the act of making libation from a vase placed in the center. Coming from the Barberini Collection, this handle of a water urn formed part of the richest treasure-trove in the line of house equipment brought to light in the excavations of Palestrina, the greater part of which was acquired recently by the Italian Government, for the Villa Giulia Museum, Rome. * (See the illustrations of Alessandro Della Seta in the Art Bulletin of the Minister of Public Instruction, 1911, also for the bibliography.)

Length, 9 inches.

31—BRONZE HAND MIRROR. GREEK. III OR II CENTURY B.C.

Engraved in outline with a design representing the Judgment of Paris.

Length, 10 inches.

32—APPLIQUÉ IN BRONZE. ALEXANDRIAN. II CENTURY B.C.

The head of a faun turned slightly to the left, and looking up. In the hair are bunches of grapes and leaves of ivy. Found at Elis.

Height, 6½ inches.

From the Borrelli Bey Collection of Alexandria.

33—STATUETTE IN BRONZE. ETRUSCAN

Representing a victorious warrior. He bears a helmet on his head, carries in his left hand a lance, and in the right a crown. On red marble base.

Height, 5½ inches.



34—AXLE CAP IN BRONZE. GREEK. EARLY II CENTURY B.C.

The cap, which is from a chariot, has the disk ornamented with a head of Medusa in strong relief, the eyes being in silver. An interesting feature is a geometrical pattern inlaid in silver around the base of the cap. On either side of the cylinder are holes through which the cap was fastened to the axle. In the period when the bronze was made, chariots were only used in the public games, and ornament often played a considerable part in their design. The preservation of this rarity is nearly perfect. Found near Rome.

Height, 4 inches; diameter, 6 inches.

One similar is in the Metropolitan Museum of Art.

35—SITULA IN BRONZE. GRECO-ROMAN

The situla is pear-shaped, with two handles. The spout is formed of the head of a wolf, and a head of Aphrodite is applied on the opposite side. In fine condition.

Height, 7¼ inches; greatest diameter, 6½ inches.

36—STATUETTE OF ZEUS IN BRONZE. GRECO-ROMAN

The god stands holding the thunderbolt in his right hand, while the left is carried full out from the shoulder. Judging from similar figures of the period, it is evident that the left hand originally held a scepter. The example is exceptionally fine. On a marble base.

Height, 4¾ inches.

37—STATUETTE IN BRONZE. ROMAN. I CENTURY B.C.

The figure represents a man nude, except for a waist cloth, and a lacerna thrown over his left shoulder. He wears a Parthian conical hat with a leather band, the ends of which come down over the shoulders. Both arms are bent up from the elbows. An exceedingly rare model in fine condition. Found near Rome. On a red marble base.

Height, 9 inches.

38—VASE IN BRONZE. ROMAN. I CENTURY B.C.

Bronze vase, with elongated spout. On the handle is seen the figure of a *putto* (Eros?) and a grotesque face of Silenus. The most flourishing period of Roman art is indicated by the elegance of the execution.

Height, 7¼ inches.

39—HELMET IN BRONZE. ROMAN. I CENTURY B.C.

Life size.

40—STATUETTE OF VICTORY IN BRONZE. EARLY IMPERIAL ROMAN

She stands on a sphere, and wears an unusual form of chiton which terminates below the breast, and is held up by cords carried over the left shoulder; the wings are missing. On a marble base.

Height, 5½ inches.

41—STATUETTE OF AN ORATOR IN BRONZE. ROMAN. I CENTURY A.D.

He stands attired in senatorial costume, and is represented in the act of speaking. On a red marble base.

Height, 3 inches.

42—SMALL HEAD AND BUST OF JUPITER IN BRONZE. ROMAN. I CENTURY A.D.

A fine piece of work from a wax cast. This form of household god was very popular in the time of early Imperial Rome. On a marble base.

Height, 4¼ inches.

43—STATUETTE OF SILENUS IN BRONZE. GALLO-ROMAN. II CENTURY A.D.

Silenus is standing with a cup in his left hand, while the right, which probably held a wine jug, is held up. He is nude save for a chlamys falling over his left shoulder. The figure is in good condition, and has a rare water patina. On a red marble base.

Height, 5 inches.

From the Borelli Bcy Collection of Alexandria.

44—STATUETTE IN BRONZE. GALLO-ROMAN

Figure of a woman, semi-nude, in a running attitude. The right arm is missing. On a wooden base.

Height, 3½ inches.

45—BRONZE STATUETTE OF ATHENA. GALLO-ROMAN. II CENTURY A.D.

The goddess stands attired with a peplos, and wearing a helmet. A very rare type of model, and in good preservation except that the arms are missing. On a red marble base.

Height, 7 inches.

GREEK AND ROMAN MARBLES

46—HEAD OF A POETESS IN MARBLE. GREEK. IV CENTURY B.C.

This fine head is evidently an idealized representation of a poetess, probably Sappho or Corinna, since these were the only poetesses whose celebrity, at the time the work was sculptured, would appear to have warranted the execution of a statue at the hands of a great master. For this head is clearly the work of one of the first artists of Greece. It is instantly recognized as an example of the school of Praxiteles, sculptured near his time, and embodying most of the high qualities of form and expression which we are accustomed to associate with his work. The perfection of the separate features with the gradual and imperceptible transition from one to the other, the details of the eyes and mouth, and the delicate protuberances above the eyebrows to emphasize the quality of nobility in expression, are all characteristics of the Praxitelean ideal. In fact, were we to consider the countenance separately, the ideal is so complete that the representation might be taken for that of a divinity, were it not for the arrangement of the hair; but as it is, and in the absence of any attribution associated with a Muse, we must assign the head to a poetess.

The hair is dressed *en côtes de melon* (the origin of which expression is obvious), and the style is known as Bœotian from the fact that variations of it are common in Tanagra figurines. This coiffure is found only on three or four other existing life-size heads in marble, the best known of these being at the Glyptothek, Munich. This head is strikingly similar in general form to the one under discussion, and a great deal of attention has been given to it by critics, a few of them ascribing it to Praxiteles; others, including Furtwängler, to the school of this artist, while Reinach takes it out of the period and refuses to accept it as an original work. Unquestionably Reinach is right. The Munich head has been much restored, but the restoration cannot be responsible for the line of depression above the upper lip on either side of the nose, which tends to destroy the suggestion of an ideal, and could not possibly be present in an original work of a great artist of the fourth century. The Canessa head differs from the others referred to in an important detail. This is in the manner of applying the Bœotian mode of coiffure. It will be observed that the binding coil of hair which cuts off the melon pattern encircles the whole back of the head, and the remainder of the hair is neatly finished off in the form of a pad. In all the other heads with this style of coiffure, and in the Tanagra figures, this coil is reduced to a comparatively small size, so that the remaining hair must necessarily taking the form of a knob or ball, thus removing from the head

[No. 46—*Continued*]

the severity of form which should accompany a fourth-century work of this kind.

For this and other reasons, in considering the principal heads allied to the one under discussion, we can only come to the conclusion of Reinach, who, in referring to the whole series, said of the Canessa example: "C'est, si je ne me trompe, la première tête de cette série dont on puisse affirmer la provenance grecque" (*Gazette des Beaux-Arts*, April, 1914).

It is necessary to add that the several attributions of these heads, or any of them, to Silanion is founded on no evidence at all beyond the fact that this artist is known to have executed statues of Sappho and Corinna; and while the Canessa head bears a certain similarity in style to a head attributed to Euphranor, yet the ground of this attribution renders it as nebulous as the other.

The Canessa head may be by Silanion, but we can only say with surety that it is a magnificent work of the second half of the fourth century B.C., from the hands of one of the first masters, who has wholly absorbed the influence of Praxiteles. Found at Thasos. On a marble base.

Height, without base, 11 inches.

Illustrated in Mitchell's "History of Ancient Sculpture," 1905; and the "Gazette des Beaux-Arts," April, 1914.

See Statue by Silanion, Vixenel Museum, Compiègne.

(Illustrated)



NO. 46—HEAD OF A POETESS IN MARBLE. GREEK. IV CENTURY B.C.



NO. 46—HEAD OF A POETESS IN MARBLE. GREEK. IV CENTURY B.C.

47--GROUP OF THE THREE GRACES IN MARBLE. GREEK. III CENTURY B.C.

The Graces stand nude, joined together by their hands on each other's shoulders. On each side of the group is a high vase with drapery hanging gracefully over it. An arm is missing from each figure, and the heads are modern restorations.

The design of this group is well known from the existence of a similar one (but without the vases) which was found in the fourteenth century during the excavations for the Siena Cathedral, in which edifice it now stands. This work suggested to Raphael the marvelous painting of the Graces now at Chantilly, in which, indeed, the grouping is scarcely varied at all from that of the sculpture. The extension of the base of the sculpture by the addition of vases is an admirable device, and the absence of these from the Siena group seems to indicate that it is a later work than the Canessa example.

The principal feature in the group is the remarkable rhythmic harmony presented in the pose, the design almost suggesting that the figures are about to move together in a dancing step. This is brought about by an exquisite adjustment of the figures to the respective positions they occupy, and a perfect balance of expression in the forms. The torsos are built up on ideal principles, subject to natural modifications necessitated by the character of the grouping, the whole work being a fine example of beautiful form and technical skill. Found at Capua.

Height, 3 feet 6½ inches; width, 3 feet 1 inch.

(Illustrated)



NO. 47—GROUP OF THE THREE GRACES IN MARBLE. GREEK. III CENTURY B.C.

48—STATUE OF APHRODITE IN MARBLE. GRECO-ROMAN OR EARLY
IMPERIAL ROMAN

The goddess stands at ease, with the right knee bent, and the weight of the body resting mostly on the left foot. She is attired in a long chiton of thin material, fastened on the right shoulder, and falling down loosely from the left, uncovering the breast. The right arm is held out and bent up from the elbow, the hand lightly holding a fold of the drapery. In the left hand is the apple awarded by Paris. The head and extremities of the limbs are sixteenth century restorations.

This figure is an ancient reproduction of the statue known as Venus Genetrix, of which a life-size example is in the Louvre. The origin of the design has not yet been settled. The Louvre figure is usually regarded as a reproduction of "Aphrodite of the Gardens" by Alcamenes, but this attribution was given to it by Furtwängler without any material evidence. Others give the original to Calamis, and others again claim that the Louvre statue is an original by Arkesilaos, an early Imperial Roman sculptor, though agreeing that the general type belongs to an earlier period. It is obvious, from the nobility of the design, the type of the head, and the character of the drapery, that the Louvre figure must be based upon a work of the latter part of the fifth or the early fourth century B.C., even if it be not a direct reproduction of a work of this period, but it is scarcely likely that the point will ever be settled.

The statue under consideration is an excellent reproduction of the celebrated figure. It is clearly of the Greco-Roman or early Imperial Roman period, and must be placed as one of the best existing examples. The chief feature of the sculpture is the skilful management of the clinging drapery.

Height, with base, 3 feet 8 inches.

The statue is from the collection of Cardinal Altemps. When this collection was sold, most of the pieces were acquired by Pope Leo XIII for the Vatican, and four were bought by the late Mr. J. P. Morgan and are now in his library.

(Illustrated)



NO. 48—STATUE OF APHRODITE IN MARBLE.
GRECO-ROMAN OR EARLY IMPERIAL ROMAN

49—TWO BAS-RELIEFS IN MARBLE. GRECO-ROMAN

These reliefs are sections of a frieze. Each represents a group of menades taking part in a Dionysiac procession, the action being most skilfully rendered.

Height, 20 inches; length, 30 inches.

From the Borelli Bcy Collection of Alexandria.

(Illustrated)



No. 49—Two Bas-reliefs in Marble. Greco-Roman



50—HEAD AND BUST OF APHRODITE IN MARBLE. GRECO-ROMAN

An excellent ancient reproduction of a fourth-century B.C. sculpture of the goddess. The nose is partly restored.

Height, 21 inches.



51—TABLE IN MARBLE. II CENTURY B.C.

Found at Boscoreale. Rectangular shape. Oblong top of Pavonazzo marble, supported by a bust of a winged lion in white marble resting on a Pavonazzo marble base, on either side.

Height, 2 feet 11½ inches; length, 4 feet 2½ inches; width, 1 foot 11¼ inches.

52—STATUETTE IN MARBLE. ROMAN. I CENTURY B.C.

Standing figure representing Triptolemus. He is attired in a short tunic, and his hair is dressed with wheat ears, while his right hand holds a bunch of wheat stalks (broken off short). At his feet is lying a boar. A very excellent sculpture by a Greek artist, and in unusually fine condition. Found in Sicily.

Height, 31½ inches.

(Illustrated)



No. 52—STATUETTE OF TRIPTOLEMUS IN MARBLE.
ROMAN. I CENTURY B.C.



53—HEAD OF APHRODITE IN MARBLE. GRECO-ROMAN

A fine reproduction of an early fourth-century type of the goddess, and in fair condition except that some tresses of hair at the back, and part of the nose, have disappeared, conditions which are common with nearly all ancient marbles when excavated. On a marble base.

Height, 11 inches.

54—HEAD OF A WOMAN IN MARBLE. GREEK. II CENTURY B.C.

The back part of the head is gone, and the nose slightly injured, while the surface has suffered, though evenly, from sand erosion. Nevertheless the head is of high beauty, and a rare example of the sculpture of the period. It seems to be a reproduction of a fourth-century head of the school of Praxiteles. Found in Sicily.

Height, 8 inches.

Two similar heads in the Palermo Museum from the excavation at Selinunto.



55—BUST OF A BOY IN MARBLE. ROMAN. I CENTURY A.D.

An excellent sculptured portrait head, somewhat similar in the style of work to the head of the boy Caius in the Vatican. The right ear is restored. Found in Spain. On a marble base.

Height, 12½ inches.

56—FRAGMENT IN MARBLE. GREEK. II CENTURY B.C.

Representing Eros, nude, standing near a column and holding a bird. A good sculpture of this period. Modern head. Found in Greece.

Height, 29 inches.

57—BUST IN MARBLE. ROMAN. I CENTURY A.D.

Portrait bust of Julia Titi. Light drapery covers the breast and loses itself in an acanthus leaf which forms the base. Though differing in design, the hair is dressed in the same style as in the other busts of the lady at the National Museum, Rome, and the Uffizzi, Florence. The sculpture is of a high order, the artist having produced as near a resemblance to a living personage as is possible in marble. It is unfortunate that we can seldom or never connect the names of portrait artists of this period with particular works, but this bust must clearly be assigned to the first rank in Roman portraiture. Found at Rome.

Height, 23 inches.

From the Lelong Collection, Paris.

(Illustrated)



NO. 57—BUST IN MARBLE. ROMAN. I CENTURY A.D.

58—HEAD AND TORSO OF A YOUNG BACCHANT IN MARBLE. GRECO-
ROMAN

The head is dressed with a wreath of vine tendrils and grapes, and a flower tendril passes down the body from the left shoulder on which hangs a wine skin (partly broken away). The figure is an excellent piece of sculpture executed in the Greek manner. Found at Rome.

Height, 14½ inches.

59—CARYATID IN MARBLE. GRECO-ROMAN

The caryatid consists of three female figures in a compact group, each facing outward. A boy and a satyr are fitted in closely between the other figures seen from the front.

Height, 20½ inches.

60—STATUETTE OF APHRODITE IN MARBLE. GRECO-ROMAN

This is a reproduction of a life-size figure, the type of which was very popular in late Grecian and Roman times. The figure is nude except for a fold of drapery falling to the ground from above the knees, where it was originally held by one of the hands. The head was carved separately from the torso, and is loose, but fits into the socket prepared for it. The figure is a good example of the small work of the period. Found in Spain.

Height, 23½ inches.

61—SPHINX IN MARBLE. ROMAN. I CENTURY A.D.

A very fine example of a shortened sphinx, and in nearly perfect condition. Though of the Roman period, the work is apparently by a Greek artist.

Height, 21½ inches; base, 9 by 7½ inches.

62—SARCOPHAGUS IN MARBLE. ROMAN. II CENTURY A.D.

The sarcophagus bears at the front a funeral design in relief. In the center is a portrait bust of a woman set in a medallion which is held by two male figures. There are also four women attendants, two of whom carry wreaths and another a torch. In good condition.

Length, 24 inches; height, 9 inches; width, 12 inches.

TANAGRA FIGURES, TERRA-COTTAS
AND FRESCOES



65



64



63

63—STATUETTE IN TERRA-COTTA. TANAGRA, GREECE. III CENTURY B.C.

Dancer. She is draped in a himation, the left hand on her hip; the right hand drawing her dress over the right knee. High coiffure. Traces of color. Archaic style.

Height, 8 inches.

64—STATUETTE IN TERRA-COTTA. TANAGRA, GREECE. III CENTURY B.C.

Young woman standing. She is dressed in a himation, the right hand on her hip; the left hand holding the folds of her costume; the head covered with the himation.

Height, 9½ inches.

65—STATUETTE IN TERRA-COTTA. ALEXANDRIAN. II CENTURY B.C.

Priest standing. He is dressed in a tunic adjusted at the waist; over which is a mantle covering the shoulders. The hands are open and spread wide apart. On black wooden base.

Height, without base, 8½ inches.

(Illustrated)

66—FRESCO. GREEK. III CENTURY B.C.

Representing a griffon. Found at Boscoreale, near Pompeii. In a wooden frame.

Height, 13½ inches; width, 15¼ inches.

67—POMPEIAN FRESCO IN COLOR. ROMAN. I CENTURY A.D.

The design represents a man lifting a cupid from a cage, which holds also two others. Venus stands by watching the action. Two or three other designs with caged cupids have been found at Pompeii, and there has been much conjecture over their meaning, without any definite conclusion resulting. The most plausible explanation offered is that Venus was presumed to keep on hand a supply of the little winged messengers, to be used as occasion required for touching the hearts of the loveless. The fresco is in excellent condition. Found at Boscoreale near Pompeii. Framed and glazed.

Size, 22 by 21 inches.

68—HEAD IN TERRA-COTTA. ROMAN

Head of a man with a beard; tinted. It is difficult to fix the period of this work. Very few pieces of the kind have survived, and there is little available basis for studying them. Except for statuettes, the use of terra-cotta for sculptured forms seems to have been generally abandoned in Rome in early Imperial times, but possibly, figures such as the one of which this head forms part were occasionally made in the provinces at a later period for use at festivals. Found in South Italy.

Height, 17 inches.

69—AMPHORA OF TERRA-COTTA. ARCHAIC GREEK. V CENTURY B.C.

Amphora with cover: red background with black figures, polychrome in dark red. On one side, dance of satyrs; on the other, offer of the cock to the athletes.

Height, 11 inches.

70—AMPHORA OF TERRA-COTTA. GREEK. IV CENTURY B.C.

Amphora with black ground, red figures, representing on one side Thetis bringing the armor to Achilles; on the other, the departure of warriors.

Height, 14 $\frac{1}{4}$ inches.

(Illustrated)

71—AMPHORA. SOUTH ITALIAN. III CENTURY B.C.

Red figure amphora. The principal design shows Aristogiton in his usual marching attitude, with a woman standing by, who is apparently the sister of Harmodius. On the reverse are two male figures, one holding a lyre. Found in Apulia.

Height, 14 $\frac{1}{2}$ inches.

(Illustrated)

72—LARGE VASE (SKYPHOS) IN TERRA-COTTA. II CENTURY A.D.

Large vase with cover having large handles, red figures on a black ground. On one side scene representing the presentation of wedding gifts; on the other side, a betrothal scene. Upon the cover a scene with Eros. Technique very rare; resembles the work of a pen. Beautiful workmanship. Found at Ruvo (Puglia).

Height, 16 inches.

From the Borelli Bey Collection of Alexandria.

(Illustrated)

73—LARGE AMPHORA IN TERRA-COTTA. II CENTURY A.D.

With large handles and masks. Subject: A young boy and a young girl bringing offerings to a funeral chapel, in which is a poet seated with a lyre. Very fine piece, found at Ruvo. Copy of Flamboyant style of fourth century B.C.

Height, 25 inches.

(Illustrated)

74—AMPHORA IN TERRA-COTTA ITALIOTE. II CENTURY A.D.

Large vase with two large handles with masks. Found in South Italy. Copy of Flamboyant style of fourth century B.C.

Height, 25 inches.

(Illustrated)



70



72



71



73



74

75—HYDRIA. GREEK. III CENTURY B.C.

Red and white figures on black ground, representing Hermes sitting, before him Aphrodite, who is speaking to Eros. On the right side, a warrior with lances; on the left side, a woman standing. Subject unedited. Found in Campania, Italy.

Height, 13 inches.

(Illustrated)

76—AMPHORA OF TERRA-COTTA. ITALIOTE PERIOD. II CENTURY A.D.

Amphora with two handles, black figures on red ground; on the two sides, lions with manes in white. Found at Pozzuoli, Italy.

Height, 9 inches.

77—DRINKING CUP. SOUTH ITALIAN. II OR III CENTURY A.D.

An Italian form of this well-known drinking horn, ornamented with the head of a Parthian warrior.

Height, 6¼ inches.



NO. 75 —HYDRIA. GREEK. III CENTURY B.C.

GREEK AND ROMAN GOLD AND SILVER OBJECTS

78—GOLD, SILVER, HARD STONES, BRONZE, ETC. GREEK. VI
CENTURY B.C.

TREASURE FOUND IN THE REGION OF THE CAUCASUS

This treasure is made up of numerous pieces of gold, bronze, silver, etc., from the province of Kuban in the Caucasus, a part of Southern Russia, which at the time of Herodotus was called Scythia. This region has yielded many antiques, but this is the only collection to be found outside the Museums of Petrograd, Moscow and Tiflis. Hence, the pieces herein described are very rare and exceptionally interesting. (See book, "Scythians and Greeks," by E. H. Minns, and Metropolitan Museum Bulletin, Vol. XIII, No. 6, p. 135.)

The collection consists of: (a) Gold and Silver Pieces; (b) Bronze Pieces; (c) Miscellaneous Pieces.

LOT A:

Gold diadem of four round gold leaves; in center, rosebuds outlined in filigree.

Diadem in gold, three rosebuds.

Four fragments of gold leaves stamped.

Rods in electrum (a mixture of gold and silver).

Small gold bracelet.

Various fragments in gold.

Small gold disk-button.

Fragment of a diadem in gold with designs in filigree. Traces of white enamel.

Gold bracelet, one end a ram's head.

Ring, gold, engraved with a sphinx.

Two gold rosettes.

Four stamped plaquettes, gold, rectangular in form. On each one is stamped the head of a fantastic animal.

Scabbard of a sword with two stamped gold plaquettes; tiger's head and ornament.

Fragment of sword with chasing in gold and silver.

Gold pendant, with three chains in braided gold; at the ends, flowers.

Bracelet of twisted gold.

Pair of round gold earrings with small round drops.

Pair of round gold earrings with small round drops.

[Continued]



No. 78—SHIRT WITH GOLD ORNAMENTS. GREEK. VI CENTURY B.C.

[No. 78—*Continued*]

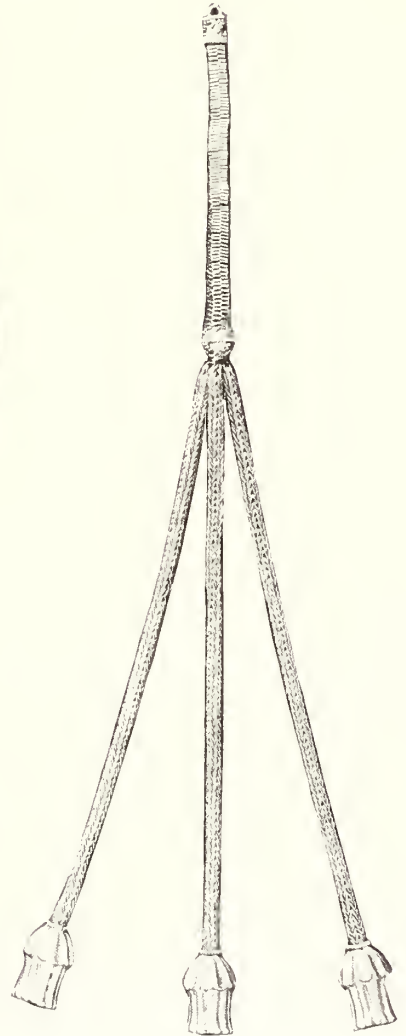
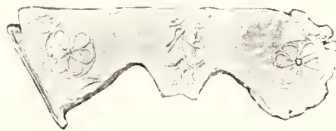
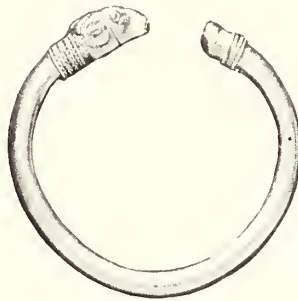
- Pair of gold earrings in form of vases, with filigree ornamentation.
- Pair of gold earrings in the form of small roses.
- Gold earring, three drops, one in electrum, one in gold and the third in hard stone.
- Small gold vase.
- Gold ring.
- Bracelet in twisted gold.
- Shirt or smock with gold ornaments of various forms. A series of small plates, representing deer and winged lions. Others, varied ornamentation and small rosettes. The original shirt exists, but in pieces.
- Six silver pendants, an earring with eight round silver drops, a small silver bracelet and two silver ornaments.
- Two silver buckles.
- Silver bowl engraved with lion and ornaments. Period of the Sacæ.
- Small casket in wood with gold ornamentation. On top, heads of deer and small doves in gold.
- Buckle in bronze covered with gold, representing a warrior displaying the head of an enemy whom he had decapitated.

LOT B:

- Six arrow-points in bronze, three lance points, an axe, a casse-tête in bronze and another in granite.
- Six disks in bronze, of different sizes, representing mirrors and ornaments of harness mountings.
- Seven pieces in bronze representing bridles for horses.
- Two bronze clasps with designs in relief.
- Mirror in bronze, four pins, two pendants and three bracelets in bronze.
- Bird carrying a fish, bronze; three pendants in bronze.
- Various ornaments in bronze from harness; buttons, pendants, buckles, etc.
- Fragments in bronze, ornaments for harness or armor.

LOT C:

- Fragment of a vase in terra-cotta, black ground, red figures.
- Stone mold for gold work.
- Ten pieces of terra-cotta, of which eight represent buttons with head of Medusa in relief. Seven pieces of hard stone and one fragment of ivory with engraved designs.
- Four necklaces in composition of glass and hard stones. Bracelet, blue glass. A small glass head.
- Bowl in terra-cotta, cream ground with figures in black and red. Woman seated playing the lyre.



No. 78—GOLD ORNAMENTS. GREEK. VI CENTURY B.C.

- 79—BRACELET IN SILVER AND GOLD. GREEK. IV CENTURY B.C.
Silver bracelet with ends in the form of calves' heads in gold.

Diameter, $2\frac{3}{4}$ inches.

- 80—BRACELET IN SILVER AND GOLD. GREEK. IV CENTURY B.C.
Same as preceding.

- 81—PAIR OF EARRINGS IN GOLD. GREEK. IV CENTURY B.C.
The earrings are composed of rosettes in gold, with little chains suspended with stones and pearls. In the middle are two enameled cocks.
From the Borelli Bey Collection of Alexandria.

- 82—RING IN GOLD WITH ENGRAVED CARNELIAN. GREEK. III CENTURY B.C.
The engraving, on stone, represents Hercules carrying a bull upon his shoulders. The mounting is Roman.
From the Borelli Bey Collection of Alexandria.

- 83—CHARM IN GOLD. ROMAN. II CENTURY B.C.
A gold charm in the form of a cylindrical box, with a lion's head in relief on either end, and a gold plate inside with the inscription in Latin, saying, "Do not abandon me while my enemies live."
Length, $2\frac{1}{2}$ inches.

- 84—EARRINGS IN GOLD. ROMAN. II CENTURY B.C.
A pair of earrings in gold, with pendants representing sphinxes, in gold.

- 85—EARRINGS IN GOLD. ROMAN. II CENTURY B.C.
One gold earring, with pendant in the form of a bull.

- 86—SMALL VASE WITH COVER IN SILVER. ALEXANDRIAN. II CENTURY B.C.
The surface is decorated with representations of two-horse chariot races. Found at Boscoreale, Italy.
Height, $3\frac{1}{2}$ inches.



87—BOWL IN SILVER. GREEK. III CENTURY B.C.

The bowl is decorated in fine relief with Bacchic vintage scenes in which satyrs gather in and tread out the grapes, a statue and a term of Bacchus varying the strong action indicated. The work is firm and delicate, and the bowl generally is in excellent condition. Excavated in Greece.

Diameter, $6\frac{3}{4}$ inches.



88—SMALL VASE IN SILVER. GREEK. II CENTURY B.C.

The outer surface of the vase is decorated with Bacchic scenes, masks, etc., in relief. The sculpture is of a high order, and the vase is a gem of Greek silver work, rarely matched for beauty and condition. Found in Magna Græcia.

Height, $2\frac{3}{4}$ inches.

89—STATUETTE OF APHRODITE IN SILVER. ROMAN. I CENTURY A.D.

The goddess stands nude in a resting attitude, holding a mirror in her right hand and another toilet article in her left. The hair is dressed with a sphendone. On a lapis-lazuli base.

Height, $4\frac{3}{4}$ inches.

From the Borelli Bey Collection of Alexandria.



90



91

90—SMALL VASE IN SILVER. ROMAN. I CENTURY B.C.

Small vase in silver, lip three-lobed, handle of twisted grape-vines, decorated with a small grotesque mask, having the head of a satyr. An inscription indicates the name of the owner of the vase: M. LVCIANVS. PL. Brought to light in the neighborhood of Laroche (Yonne) during June of 1913, near the excavation of a Roman villa.

Height, 5¼ inches.

91—SMALL VASE IN SILVER. ROMAN. I CENTURY B.C.

Small silver vase, spout three-lobed, the counterpart of the one previously described and brought to light contemporaneously in the same locality as the preceding. Only the inscription is brief here, being composed solely of the letters V. P. I.

Height, 5¼ inches.



92—BOWL IN SILVER. ROMAN. I CENTURY B.C.

Silver bowl wrought in raised effect with decorations of flowers and stems in relief. It belongs to the same group of objects of the goldsmith's art of which the two small vases, previously described, form part, and it was found together with them. Underneath there are repeated the letters **PI** in addition to the mark of the weight.

Diameter, 6½ inches.

93—STATUETTE IN SILVER. ALEXANDRIAN. II CENTURY A.D.

The figure represents a dancer attired in a long single flowing garment, girdled at the waist. Her right foot touches the ground lightly, the left being poised in the air. The whole action is exceedingly graceful. On a base of red Greek marble.

Height, 8 inches.

From the Borelli Bey Collection of Alexandria.

BYZANTINE OBJECTS

94—FIGURE OF A BABY IN PORPHYRY. BYZANTINE

The baby sleeps on a cushion on a rectangular base; probably the portrait of a baby of some great family. Charming composition. Very rare specimen.

Length, 22 inches; width, 11 inches.

95—PLAQUE IN GOLD. BYZANTINE

In the middle sits the Eternal Father; on either side the twelve Apostles are arranged in groups of two. Geometric design in border. Gold repoussé work.

Length, 7 inches; width, 1½ inches.

96—CAMEO IN JASPER: THE CRUCIFIXION. BYZANTINE. XI CENTURY

Nailed to the Cross hangs the body of the dead Christ. A halo is around His head and on either side is the sun and moon. The Virgin is seen to the left. She wears a long dress and a full mantle which covers her head, and is draped over her garment. To the right is St. John with a draped mantle over his gown. He is holding a book in his left hand while his right is placed over his heart.

The influence of Greco-Roman art is still noticeable in this representation, especially in the figure of St. John. It probably originally formed a binding of a missal.

Height, 2½ inches; width, 2½ inches.

From the Guilhou Collection of Bayonne.

97—TWO STIRRUPS IN IRON, CHASED IN GOLD. SPANISH-MOORISH. XII CENTURY

The warrior who captured these stirrups from the enemy hammered out the name that was cut in the border and substituted his own.

Height, 8¼ inches; width, 7⅜ inches.

NOTE

This collection of Gothic and Renaissance art objects has been formed by C. & E. Canessa, whose name is associated with acquisitions made by the greatest museums and private collections, as well in Europe as in America. The quality of the objects ranges the collection among the ones of greatest importance. The various nature of the objects represented enhances the more its value and interest as they represent rare specimens of two great periods in art, the French Gothic and the Italian Renaissance.

The French Gothic productions are represented by some masterly examples in sculpture, in *champlevé* enamels, in carved ivories and in furniture.

The figure in wood supposed to represent St. Louis (No. 120) is one of the finest pieces of sculpture in wood extant from the thirteenth century, and shows in a charming fashion the direct influence of the best sculptures of the Rheims Cathedral. Among later groups there is one of the fourteenth century, also in wood, representing the Virgin and Child (No. 121), which is a fine example showing the evolution and transformation of Gothic sculpture in France. In this group the Virgin unites the human qualities which make her a real mother with the idealistic conception of the sculpture of the cathedrals. Various other groups are good illustrations of further development and changes taking place in the evolution of French mediæval sculpture when, under the Burgundian influence, the search for life and expression superseded the essential qualities of the sculptors of the cathedrals—idealism and great sense of beauty.

Though there are but a few examples of Limoges enamels included in the collection, they are of great importance. The reliquary showing the Virgin and Child seated on a throne is one of the best examples in genre now in existence (No. 115). Owing to its value and importance, a special study was devoted to it in the June issue of the *International Studio*. The *châsse* of about the same period (No. 114) also admirably shows the beautiful workmanship of the Limoges *champlevé* productions.

Sculpture in ivory is represented by several interesting examples of fourteenth century workmanship, and furniture by a dresser (No. 175) and a cabinet (No. 204) of the greatest interest.

Passing from the French productions of the Gothic period to the

Renaissance productions of Italian origin, we see a most valuable ensemble in its various phases and aspects.

The collection of sculpture is represented by examples ranging from the early fourteenth to the sixteenth century and showing the evolution and transformation through which it passed. There is a Madonna and Child (No. 131) from about 1320 of the School of Giovanni Pisano; there is a "Putto" in Bronze (No. 275) of unusual interest and beauty by Andrea del Verrocchio; four marble busts in profile representing personages from the Court of Milan (No. 138) by Benedetto Briosco; a small bust in marble by Gian Cristoforo Romano (No. 143) and many others of like importance and interest.

The collections of furniture and majolica are of the finest. There is a Medici porcelain plate (No. 252) of the late sixteenth century of the greatest rarity, as there are not more than about thirty-six pieces extant. Of great interest is also the Casa Pirota plate (No. 245) representing the Coronation of the Duke of Parma by Pope Paul III.

Goldsmith work is well represented by a cup in rock crystal (No. 318) mounted in gold and enamel, by Benvenuto Cellini, whose influence is also seen in an agate bowl (No. 319) mounted in enameled gold and fine stones and in a cross in rock crystal (No. 334). There is also a large reliquary in silver (No. 335) representing the art of Valerio Belli Vicentino; a small statuette representing St. John the Baptist (No. 327) which seems to be the work of Nicola da Guardiagrele, etc.

The collection of jewelry, formed of pieces well known to amateurs and collectors, comes from the famous Spitzer Collection and from the collection of Guilhou, Bayonne. Most of them are Italian of the sixteenth century and they belong to the finest productions of the time.

This short introduction can give but a very feeble idea of the importance of the collection. Its idea has been merely to indicate in a general way its scope, and, therefore, no attempt has been made to mention each object and to bring out its interest. Most of them have been omitted, and among them are some of great importance.

(Signed) STELLA RUBINSTEIN,

Docteur de l'Université de Paris.

IVORIES OF XI, XII, XIII, XIV, XV,
AND XVI CENTURIES



98—PLAQUETTE IN IVORY: ST. GEORGE KILLING THE DRAGON.
BYZANTINE. XII CENTURY

St. George in a short mailed garment is seated upon a horse. Back of his head is a halo. He holds the reins in his right hand while in his left is a long spear. This he is thrusting into the mouth of the dragon which is lying on the ground under the horse. In a red velvet frame.

Height, 2 inches; width, 1 $\frac{3}{8}$ inches.

There are similarities with the plaquette in the Maurice Kann Collection representing the same subject and reproduced in the catalogue under the number 226.



99—PLAQUETTE IN IVORY. BYZANTINE. LATE XII CENTURY

The plaquette is divided into twelve sections. The subjects represent, beginning with the upper row at the left: The Annunciation; The Nativity; The Presentation in the Temple; The Baptism; The Transfiguration; The Entry into Jerusalem; The Crucifixion; The Apparition of Christ to the Apostles; The Apparition of Christ to Mary Magdalen; The Ascension; The Pentecost; The Death of the Virgin. Above each representation are illegible inscriptions. In a red velvet frame.

Height, $2\frac{3}{8}$ inches; width, 2 inches.

100—DIPTYCH IN IVORY. ROMANESQUE PERIOD: RHENISH. XI-
XII CENTURY

Under rounded arches separated by columns are four figures standing on low pedestals. To the left are the Christ and the Virgin; to the right, two Saints. They all wear long gowns, pleated, and ornamented with passementerie borders, and over the gowns are full draped mantles. Nimbi are behind their heads, and it is interesting to notice that they all show crosses, for, as we know, it was generally only the privilege of the Christ to have His nimbus crossed. Their feet are shod, except those of the Christ, who is always represented barefooted. The shoes show the characteristic style of those worn in the tenth, eleventh and in the beginning of the twelfth centuries. In the upper part is seen an architectural background composed of houses. In a red velvet frame.

Height, 5½ inches; length, 6½ inches.

Analogies in architectural background and columns can also be found with another Rhenish plaque coming from the Spitzer Collection and reproduced in Molinier: "Les Ivoires," p. 147. There are also some analogies with types and decorative details shown in several Rhenish plaques of the twelfth century in the British Museum, reproduced in catalogue of the Ivory Carvings of the Christian Era in the British Museum, pl. XXXIII, Nos. 63, 66, 67, 68.

(Illustrated)



No. 100—DIPTYCH IN IVORY. ROMANESQUE PERIOD: RUENISH.
XI-XII CENTURY

101—LITURGICAL COMB IN CARVED IVORY. FRENCH: CARLOVINGIAN
PERIOD. IX CENTURY

A row of teeth is on each end of the comb, one small, the other large. In the center is a decoration of the finest quality with a motif of rampant stags. At that time these combs were used by the priests to arrange their hair before performing the Mass. The opinions concerning their periods are divided. Some think them to be of the sixth, seventh and eighth; others, like Molinier, ascribe them to the ninth, tenth and even eleventh century.

Length, $11\frac{7}{8}$ inches; width, $4\frac{5}{8}$ inches.

There are analogies with the liturgical comb of St. Loup, Sens, reproduced in Molinier: "Histoire des Arts appliqué à l'industrie: Les Ivoires," p. 148, and with a comb in the South Kensington Museum coming from the Spitzer Collection, reproduced in Griggs: "Portfolio of Ivories," and in the Spitzer catalogue, I, pl. IV, No. 9.

(Illustrated)



NO. 101—LITURGICAL COMB IN CARVED IVORY.
FRENCH: CARLOVINGIAN PERIOD. IX CENTURY

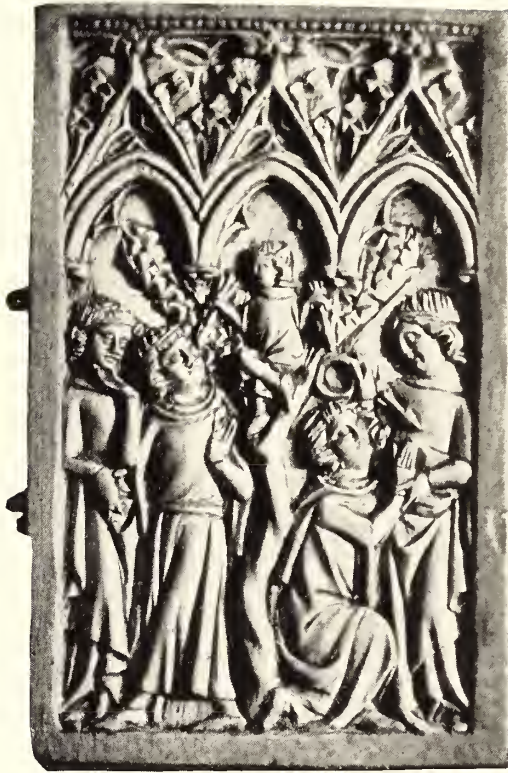


102—LEAF OF A DIPTYCH IN IVORY: THE CRUCIFIXION. FRENCH.
XIV CENTURY

Nailed to the Cross with outspread arms hangs the dead Christ. On the left is standing the Virgin in a draped mantle over her dress; on the right, St. John wearing a full mantle over his gown. Both are in profound despair and hold closed books in their hands. Above are trefoiled arches and other architectural details. Below is a circle which probably originally enclosed a coat-of-arms. In red velvet frame.

Height, $4\frac{1}{8}$ inches; width, $2\frac{3}{8}$ inches.

There are many analogies with several leaves of diptychs in the Berlin Museum reproduced in Vöge: "Elfenbein Bildwerke," pl. 34, Nos. 127, 130, 132.



103—LEAF OF A DIPTYCH IN IVORY. FRENCH. SECOND HALF OF
XIV CENTURY

Under three trefoiled arches imitating Gothic architecture of the fourteenth century is seen in the center a tree on which is seated a Cupid holding an arrow in each hand and directing them toward two young couples, seen on either side of the tree. The one to the right is a young lady dressed in the fashion of the time, before whom a young man is kneeling declaring his love. At the left the young man is caressing the lady's chin. The influence of the literature of the time is obvious in this representation taken from civil life. Scenes of this kind and others, also inspired by the literature of the period, can be seen on mirror cases, toilet boxes, combs, etc., and it is interesting to observe the feminine influence in these art productions. In a red velvet frame.

Height, $3\frac{3}{4}$ inches; width, $2\frac{3}{8}$ inches.

There is a very similar leaf of a diptych in the Berlin Museum reproduced in Vöge: "Elfenbein Bildwerke," pl. 32, No. 99.



104—GROUP IN IVORY: VIRGIN AND CHILD. FRENCH. BEGINNING OF XIV CENTURY

The Virgin wearing a simple dress over which is draped a full mantle is seated on a low seat. Over her hair falling loosely to her shoulders is a veil and a crown. On her lap the Infant is standing, with His arms around His Mother, and He is smiling at her. His hair is curly and His expression charming. The Virgin also smiles, and while supporting the Infant with her left arm she is preparing to nurse Him. On a red velvet base.

The type and costumes of the Virgin and of the Child show analogies to the Virgin and Child of the Schewitch Collection, reproduced in catalogue No. 150.

Height, without base, 5 inches.

From the Mannheim Collection.

The representation of the Madonna nursing the Child was known in the Catacombs of Priscilla, in the second century, but was gradually superseded by the Madonna triumphant. This theme was again supplanted by the more human representations in the French cathedrals in the thirteenth century, and the workers in ivory, following closely the sculptors, adopted the same system of representation.



105—PASTORAL STAFF IN CARVED IVORY. FRENCH (?). XIV CENTURY

The stem of the staff is decorated with vine leaves. In the volute is represented, on one side the Crucifixion showing the dead body of the Christ nailed to the Cross with St. John and the Virgin on either side of Him. On the other side is seen the Coronation of the Virgin by the Christ, who is seated next to her. Below the volute is a kneeling angel with outspread wings in the attitude of prayer. The knot is formed by Apostles standing in niches which are decorated with Gothic tracery and pinnacles.

Height, 10¾ inches.

There is great similarity to two crosses in the Spitzer Collection reproduced in Sale Catalogue, Nos. 127 and 128. Many analogies can also be found with a cross in the Cluny Museum in Paris which shows a similarly kneeling figure below the volute. It is reproduced in Molinier: "Les Ivoires," p. 194. Many points of resemblance also exist with four pastoral staffs in the South Kensington Museum reproduced in Griggs: "Portfolio of Ivories." Also with a pastoral staff in the Berlin Museum reproduced in Vöge: "Elfenbein Bildwerke," pl. 35.

The diptych, divided into eight parts, represents scenes from the life of the Virgin and of the Christ, under trefoiled Gothic arches. The first of the scenes, beginning at the bottom and at the left, shows the Annunciation. The angel, with short curly hair, wearing a full draped mantle and with outspread wings, holds a scroll in his left hand. He is saluting the Virgin in bringing her the holy Message, which she receives shyly, standing, in a simple dress over which a mantle falls. The Holy Spirit in the form of a Dove is bending over her head.

The second scene represents the Nativity. The Virgin, dressed in the same way, is reclining on a couch and nursing the Infant. The traditional ox and ass are seen below. To the right, looking down on the Mother and Child, is seated St. Joseph, and above are two shepherds listening to the angel who is giving them the wonderful news.

The third scene shows the adoration of the Magi. The Virgin is crowned and seated, holding the Infant, who is standing on her lap, and is taking the gift which the oldest of the Three Kings, kneeling, is giving to Him. The two others stand behind holding their gifts and assisting at the scene.

The fourth scene shows the Presentation in the Temple. The Virgin, wearing a full mantle over her robe, is presenting the Infant to the Priest Simeon, seen to the right, supporting the Child standing on the altar.

The fifth scene represents the Flagellation. The Christ, naked except for His loins, is attached to the pillar. Two scourgers in short gowns are torturing Him.

The sixth scene represents the dead Christ hanging on the Cross. To the left is standing the horrified Virgin, bending back in despair; to the right is St. John turning away from the horrible spectacle, his head leaning on his hand.

The seventh scene shows the Descent from the Cross. Joseph of Arimathea receives in his arms the body of the dead Christ, while the Virgin in profound despair is supporting and caressing one of His arms, and St. John is holding the other.

The eighth scene shows the Entombment. Joseph of Arimathea and Nicodemus, each holding an end of the shroud on which reposes the body of the dead Christ, are lowering it into the tomb. Several personages are seen behind, one of whom is holding an ointment box. In red velvet frame.

This diptych is a very fine example of ivory carving of the fourteenth century in France. Many of them have come down to us, and we are able to admire in them the deep religious feeling, rhythmic lines, simplicity and very skilful execution.

Height, 7¾ inches; width, 8 inches.

This diptych shows very great analogy with a diptych reproduced in the catalogue of the Schewitch Collection, where most of the scenes of this diptych are represented in the same way. It is interesting

[Continued



No. 106—DIPTYCH IN IVORY. FRENCH: GOTHIC PERIOD. XIV CENTURY

[No. 106—*Continued*]

also to compare it with the diptych in the Carraud Collection reproduced in "Les Arts," 1904, No. 32, p. 22; with two diptychs in the Chappey Collection, Nos. 1682, 1683, and with one in the collection of Maurice Kahu, Nos. 217, 219.

(*Illustrated*)

107—GROUP IN IVORY: THE VIRGIN AND CHILD. FRENCH. FIRST HALF OF XIV CENTURY. (SCHOOL OF CHAMPAGNE)

The Virgin is standing and wears a long gown girdled at the waist over which is draped a mantle. Over her loose curly hair is a veil; in her right hand she holds a flower. The Infant is on her left arm, wearing a long gown and holding a bird in His hand. The Mother and Child are smiling at each other. On a red velvet stand.

Height, 7¾ inches.

There are many points of resemblance in the draperies, the pose and the arrangement of the hair of the Virgin to the Virgin of the Annunciation from the Doistau Collection. The draperies and pose are also similar to those of the Virgin from the Timbal Collection now in the Louvre. The draperies, the pose and the way she holds the Child resemble another Virgin in the Louvre from the middle of the fourteenth century. (See Vitry et Brière: "Documents de Sculpture française du Moyenâge," pl. 94, Nos. 3 and 5, and pl. 95, No. 8). The Child and the way it is held are similar to the group from the Troyes Cathedral reproduced in Kocchlin et Marquet de Vasselot: "La Sculpture à Troyes," p. 6, fig. 5.

(*Illustrated*)



NO. 107—GROUP IN IVORY. THE VIRGIN AND CHILD.
FRENCH. FIRST HALF OF XIV CENTURY.
(SCHOOL OF CHAMPAGNE)

108—PAX IN GILDED BRONZE AND IVORY. FRENCH (?). XIV CENTURY

The Pax is in gilded bronze with filigree foliage set with jeweled stones in the lower part. The Virgin and Child are in ivory in applied relief. She is seated on a throne wearing a full mantle over a closely fitted dress. On her curly hair is a veil on which is a jeweled crown. She holds with her right hand the Infant Jesus, who is standing on her lap in a long gown with passementerie around the neck. His hair is curly and with a smiling expression He is looking down to the apple which He holds in His right hand, while with the left He is taking His Mother's veil. The Virgin also looks smiling down while holding a flower in her left hand.

Height, $8\frac{1}{4}$ inches; width, $4\frac{1}{4}$ inches.

From the Guilha Collection in Bayonne.

There is in the Bavarian National Museum in Munich a group in ivory almost identical with it. The Virgin shows the same type, pose and draperies: the Infant, also, is very similar, but instead of holding an apple in His right hand He is taking a bird from His Mother's hand. The group has no Pax. It is reproduced in the "Katalog des Bayerischen Nationalmuseums," vol. VI, No. 1374.

109—TWO STATUETTES IN IVORY. RHENISH. FIRST HALF OF XVI CENTURY

Two nude female figures are standing on low hexagonal bases. Their elaborate hairdresses are covered with veils, the ends of which they are holding in their hands. A small dog is seen on each base. Very rare specimens.

Heights, 3 and $3\frac{1}{2}$ inches.

There is in the Louvre a statuette of Psyché reproduced in Molinier: "Les Ivoires," p. 219, showing great similarity to our statuettes. There are also two statuettes in boxwood, coming from the Spitzer Collection and reproduced in Sale Catalogue, Nos. 2302-2303, very similar to them.

110—BABY IN IVORY. SPANISH. XVI CENTURY

One piece of ivory carved to represent a baby sleeping.

Length, 9 inches.

111—LARGE BASE OF A CROSS IN IVORY. FRENCH. XVI CENTURY

Base carved with bas-reliefs representing the Scene of the Passion. In the center, below, a pelican and its young ones.

Height, 7 inches; length, 9 inches.



112—PAX IN CARVED IVORY AND GILDED SILVER. FRENCH. BEGINNING OF THE XVI CENTURY

Representing the Descent from the Cross. In the center a plaque in ivory represents the Descent from the Cross. The drooping body of the dead Christ is supported by Joseph of Arimathea and Nicodemus. At the foot of the Cross is the fainting Virgin, looking up in despair, supported by St. John, and Mary Magdalen, kneeling with her arms around the Cross. To the right and to the left are many other personages assisting at the scene, and on either side of the Cross is a thief. The Pax itself is in gilded silver, decorated with small rosettes and showing on top a fronton formed of leaf work and on the bottom a scrolled design and a frieze of leaves.

Height, 5 inches; width, $3\frac{1}{4}$ inches.

From the collection of E. Guilhaou of Bayonne.

113—BOX IN IVORY. PORTUGUESE. XVI CENTURY

Wooden box, covered with ivory plaques engraved in a beautiful Saracenic design with birds and other motifs. Ball feet. Silver mountings.

Length, $9\frac{3}{4}$ inches; width, $7\frac{3}{4}$ inches; depth, $3\frac{3}{4}$ inches.

CHAMPLEVÉ AND TRANSLUCENT ENAMELS

114—RELIQUARY CHÂSSE IN CHAMPLEVÉ ENAMELED BRONZE. FRENCH: LIMOGES. LATE XIII CENTURY

Dark blue enamel on copper, decorated with gilded foliage, forms the background. Incised and engraved angels with outstretched wings seen to the waist are enframed in turquoise medallions with white enameled and gilded borders all around the reliquary. The nimbi are in blue, white and gold. The lock is fashioned in the form of a fantastic animal.

Height, 9 inches; width, 8¾ inches.

From the collection of Prince Baucina of Palermo.

There is an almost identical reliquary reproduced in the Sale Catalogue 1914 of the Société Seligman, No. 51, decorated in exactly the same way. The only difference consists in the cresting. There is also a châsse in the Church of Lamonjoie, in France, in the department of Lot et Garonne, exhibited in Paris in 1900 under the number 2469, which shows many analogies to this reliquary. Another one in the Blanchet Collection reproduced in the catalogue by Migeon, p. 26, shows a similar decoration and execution.

(Illustrated in Color)



No. 114—RELIQUARY CHÂSSE IN CHAMPLEVÉ ENAMELED BRONZE.
FRENCH: LIMOGES. LATE XIII CENTURY

115—RELIQUARY STATUETTE IN CAST BRONZE AND CHAMPLEVÉ
ENAMEL: VIRGIN AND CHILD. FRENCH: LIMOGES. LATE
XIII CENTURY

The Virgin is seated on an elaborately ornamented throne. She wears a dress in the fashion of the time, girdled at the waist with *passementerie*; also at the neck, wrists and the bottom of the garment. The same elaborate border is seen on her mantle, which covers her head, shoulders and a part of her dress. On her head is a crown with an incised pattern. Seated on her lap is the Infant in a long gown falling down in harmonious folds. His exquisite little head, with curly hair, is turned toward the apple which His Mother holds, and which He is taking with His right hand, while in His left He is holding a closed book. The Virgin looks down smiling. Both the Mother and Child are very slender and modeled in such harmony as could only be found in the sculptures of the Gothic cathedrals and in the finest ivories of the time. They are in cast bronze and of the finest quality.

The throne on which the Virgin is seated also belongs to the best Limoges productions of the thirteenth century. It has a blue enameled background on which a conventionalized pattern of leaves and flowers is incised and enameled. Under trefoiled Gothic arches are standing figures similarly incised on the enameled background. On the sides are represented the Virgin and the Angel of the Annunciation; on the back, the figures of St. Peter and St. Paul. The nimbi are in blue enamel with golden circles. The front of the seat shows the same incised and enameled foliage, but without figures; and on top of the seat on the sides and in back is a cresting with keyhole pattern. Underneath in the center is an opening for the relics.

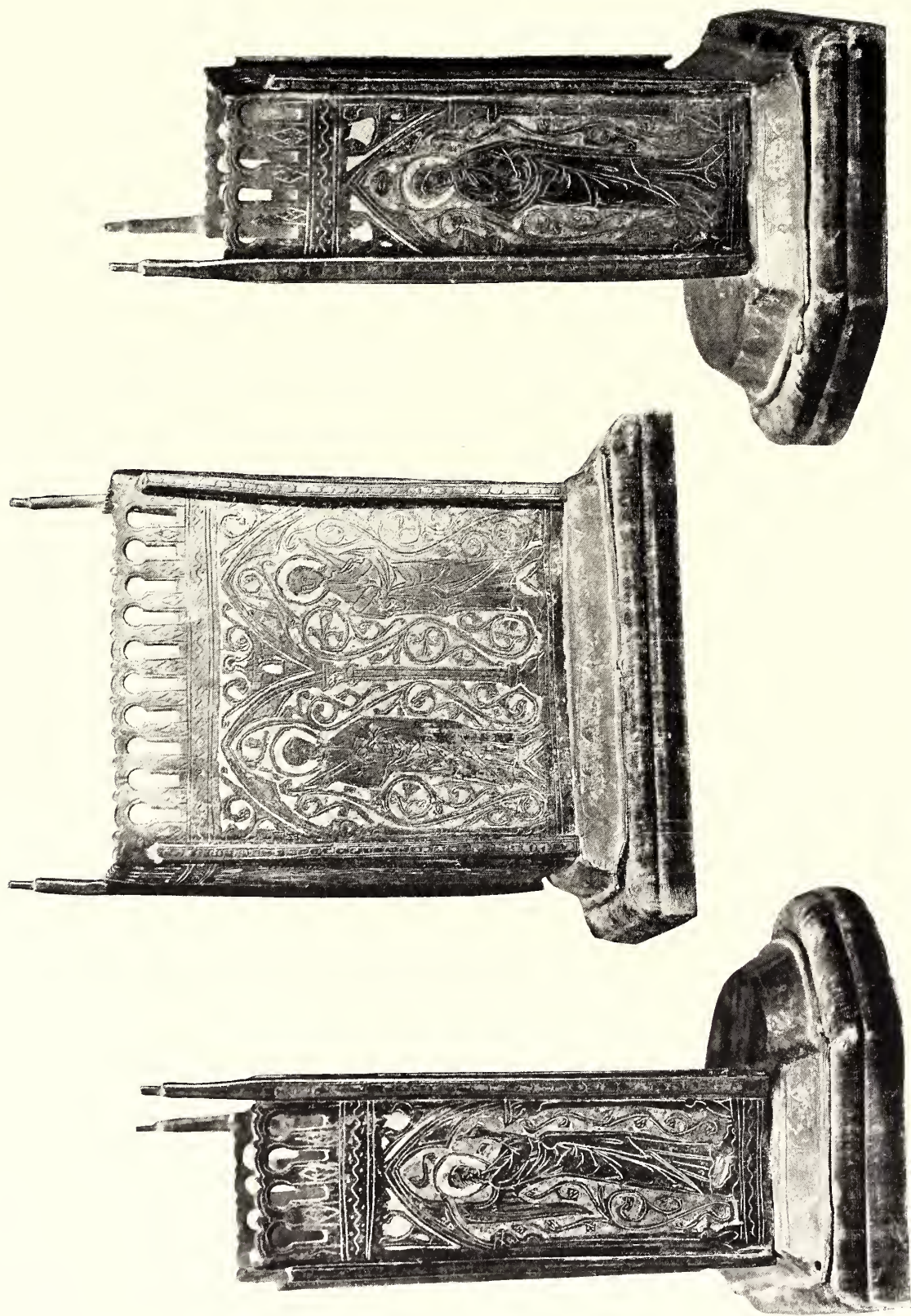
This reliquary was found in a wall of a convent in Toulouse, about three years ago, where it was probably hidden during the great French Revolution. At that time every object of art in copper that could be found was melted, owing to the need of that metal. The reliquary is in perfect condition and it is of great importance in the history of goldsmith work in France.

Height, 15½ inches; width, 6¼ inches.

Published in the "International Studio," June, 1918.

There are great analogies with several reliquaries of the same kind, especially with one coming from the Seillière Collection reproduced in Giraud: "Les Arts du métal à l'exposition de l'Union centrale des Beaux Arts," 1880, pl. VIII; with one in the Albert Oppenheim Collection; one in the Cluny Museum, and with many others in different cathedrals, museums and private collections.

(Illustrated)



No. 115—THRONE IN CHAMPLEVÉ ENAMELED BRONZE, FRENCH; LIMOGES. LATE XIII CENTURY



NO. 115—RELIQUARY STATUETTE: VIRGIN AND CHILD.
FRENCH: LIMOGES. LATE XIII CENTURY

116—SIDE OF A RELIQUARY IN CHAMPLEVÉ ENAMELED BRONZE.
FRENCH: LIMOGES. LATE XIII CENTURY

Representing the Virgin and Child. In an elongated oval of turquoise enamel, decorated with incised and enameled foliage, the Virgin is standing. She wears a loose mantle, with a passementerie border, around her shoulders, and beneath are seen the graceful folds of a long dress decorated with a wide border. On her left arm is the Infant similarly dressed, and giving the benediction with His right hand. The heads of both the Mother and Child are in high relief. Around the oval on a dark blue enameled background are incised and enameled leaf patterns. The border is formed of gilded quatrefoils incised on blue and red enamel.

Height, 8½ inches; width, 3½ inches.

There are analogies with a plaque in the Muséum of Chartres exhibited in Paris in 1900, and reproduced in the official catalogue, page 84.

117—EPISCOPAL CROSS IN CHAMPLEVÉ ENAMELED BRONZE.
FRENCH: LIMOGES. EARLY XIV CENTURY

The scroll decorated with a conventionalized pattern in red enamel on a white ground is made up of a serpent biting the tail of a lion, in bronze, which occupies its center. On the knot in red enameled circles, bordered with gold, are represented busts of angels in blue garments with gilded wings. The stem below shows a decoration of foliage in blue and white enamel on a red ground.

Height, 9¼ inches.

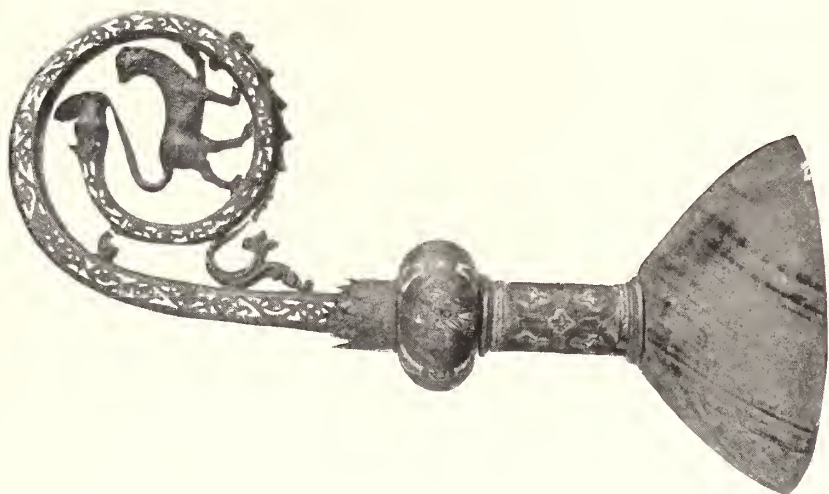
From the Castellani Collection, Rome.

There are many crosses of very similar workmanship, one of which is in the Soissons Muséum, one in the treasury of Trèves, one in the Louvre, one in the Cathedral of Mauts (Cantal), two in the Spitzer Collection, and many others. They are reproduced in Rupin: "L'Œuvre de Limoges," pp. 551-563, and in the catalogue of the Spitzer Collection, vol. 1, Nos. 62 and 63.

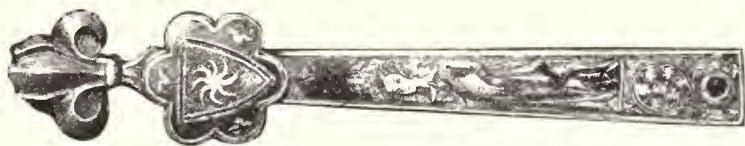
(Illustrated)



116



117



118

118—AIGUILLETES IN SILVER AND TRANSLUCENT ENAMEL.
FRENCH. XV CENTURY

Two female figures are standing under trefoiled arches. They wear green garments, closely fitting over-dresses and elaborate hair dresses. Above in rosettes are seen gilded stars on shields. On top are fleurs-de-lis and on the sides gilded foliage.

At this time aiguillettes were attached to long cords running through holes in the clothing and served to keep the garments together instead of buttons.

Length, $3\frac{1}{2}$ inches.

(Illustrated)

119—PLAQUE IN TRANSLUCENT ENAMEL ON COPPER. ITALIAN:
FLORENTINE. XV CENTURY

A lamb with a banner is represented in the center on blue enamel. Above are seen fleurs-de-lis in squares.

Height, $4\frac{1}{2}$ inches.

This emblematic plaque is said to have been given to the delegates of the Wool Weavers fraternity. The only other specimen is found in the Carrand Collection in the Bargello, Florence.

SCULPTURE IN WOOD: XIII, XIV, XV AND XVI CENTURIES

120—STATUETTE IN POLYCHROMED WOOD: ST. LOUIS. FRENCH. XIII CENTURY

He is standing on a low wooden base in a simple gown, painted in blue and girdled in the fashion of the time. A gilded mantle with a white collar is fastened on the side near the right shoulder. In the King's right hand must have been a scepter, now destroyed. On his left arm, the hand of which is missing, is draped one end of the mantle. His hair is wavy and cut short just below the ears, and on his head is a jeweled crown. The figure of the King is of beautiful workmanship and the face of the greatest fineness.

It would be of great interest to know in just which part of France this masterpiece was produced, and if we try to determine to which school it belongs, many points of resemblance can be found in comparing it with some of the angels and other statues of the Cathedral of Rheims: the same search for expression, the same smile and fineness are seen in them. Though small in proportions this figure, in its supreme elegance, is of a really monumental character. In minor art we only occasionally find specimens of such accomplishment. There is, however, very similar to it, a small figure in goldsmith's work, called the "Roi de Bourges," which was found in a house in Bourges and which was exhibited in Paris in 1904. It shows the same exquisite finish and the same monumental qualities, but differs somewhat in the expression. It is nearer the character of the sculpture in Chartres and Amiens, while this one shows the characteristic search for expression of the angels of Rheims. It is interesting also to compare the head of our figure with the bust of St. Louis, after the reliquary in gold of the Ste. Chapelle in Paris, destroyed in 1793, and reproduced in Jacquemin: "Iconographie du costume civil et militaire du IV au XIX siècle," pl. 40.

Height, 19 inches.

(Illustrated)



NO. 120---STATUETTE IN POLYCHROMED WOOD: ST. LOUIS.
FRENCH. XIII CENTURY



NO. 120—STATUETTE IN POLYCHROMED WOOD: ST. LOUIS.
FRENCH. XIII CENTURY

121—STATUETTE IN WOOD: VIRGIN AND CHILD. FRENCH. XIV
CENTURY

The Virgin is standing on a low octagonal base, her body slightly thrown to the left. On her closely fitting dress, falling down in loose folds, is draped a full mantle, which exposes her bodice, and which is held up in front by her right arm; the ends of her shoes show beneath the mantle. The Infant, clothed in a long loose dress, is seated on her left arm; His hair is curly and His features of great fineness. Smiling, and looking up at His Mother, He caresses her with His right hand, while holding up in His left an apple. The head of the Virgin is of the same delicacy and elegance, and she also looks down smiling at her Child, holding up to Him a pear which she has in her right hand. Her hair which falls down loose on her back in curly waves is uncovered, and is a sign of new traditions in the religious representation, for the head of the Virgin, until the second half of the thirteenth century, was always covered.

Height, 20 inches.

From the Molinier Collection.

The Virgin in wood in the Louvre, reproduced in "Les Arts," 1909, shows great analogy with this one in her pose, draperies, and in the way she is holding the Child. There are also analogies with the Virgin and Child in the Metropolitan Museum of Art, coming from the Morgan Collection, and with a Female Saint in the Agnard Collection, reproduced in the Sale Catalogue, No. 237.

(Illustrated)



No. 121—STATUETTE IN WOOD: VIRGIN AND CHILD. FRENCH. XIV CENTURY



122—STATUETTE IN GILDED AND PAINTED WOOD: VIRGIN AND CHILD.
FRENCH. FIRST HALF OF XIV CENTURY

The Virgin wears a closely fitting dress buttoned in front over which is thrown a mantle covering her back and shoulders and draped on her knees. She is seated on a low chair showing in the upper part a frieze, and below a tracery of Gothic windows. On her left arm was seated the Infant Jesus, now almost completely destroyed. Her curly hair is parted in the middle; a veil and a crown cover her head; the bottom of her dress leaves uncovered the pointed ends of her shoes. The head of the Virgin is charming, and the expression is that of innocence, youth and timidity. The pose of her body thrown to the left shows the characteristic method of the French sculptors who employed it in the representation of the Virgin holding the Child, of which the oldest example seems to be the famous Virgin of the Cathedral of Amiens, called the "Golden Virgin." The Virgin here reproduced is a charming type of the fourteenth century French workmanship with all its fineness and frankness.

Height, 24 inches.



123—STATUE IN WOOD: ST. MARTIN (?). FRANCO-FLEMISH. SECOND HALF OF THE XV CENTURY

The Saint stands on an hexagonal base. He is wearing a short pleated gown with wide sleeves, and girdled at the waist. Over it is a full mantle with a broad collar. It is fastened on the right shoulder and one side is thrown back and draped over his left arm. On his curly hair, cut just below the ears, rests a high hat with the rim turned up. He is holding in his right hand a sword and in his left is a closed book in a cover, the end of which is in the form of a sack.

Book covers like this were in great use in the fifteenth century. Cahier, in his book, "Caractéristique des Saints," p. 498, reproduces St. Lambert, the Bishop of Liège, with just the same kind of book, and gives the information concerning it. There is also in the Amsterdam Museum a female saint in wood, holding a book with a similar cover, and reproduced in Vogelsang: "Holzskulpturen in den Niederlanden," H, pl. 29, No. 17.

Height, 43 inches.

The costume, as well as the shoes and the hat, shows striking similarity with the figure of Philippe le Bon (?), Duke of Burgundy, in the Amsterdam Museum, made in bronze by Jacques de Gèrines which Humbert in "La Sculpture sous les ducs de Bourgogne," p. 139, thinks to reproduce a composition of some sculptor of Antwerp.

124—BUST OF A YOUNG LADY. PAINTED WOOD. ITALIAN: PERUGIA.
XV CENTURY

The lady is represented full face. Her features, painted in natural colors, are of unusual beauty and delicacy. Her hair is gilded and arranged in ringlets around her head and on either side of her forehead. Her finely shaped ears show through. The bust is in an exceptionally fine state of preservation and of the greatest rarity. The beautiful workmanship and the most carefully executed details would point to a very skilful goldsmith-sculptor as author. On a gilded base.

Height, 11 inches.

(Illustrated)



NO. 124—BUST OF A YOUNG LADY.
PAINTED WOOD. ITALIAN: PERUGIA. XV CENTURY

125—GROUP IN PAINTED WOOD: VIRGIN AND CHILD. ANDREA DEL
VERROCCHIO (FOLLOWER OF). ITALIAN. SECOND HALF
XV CENTURY

The Virgin is seated facing to the front. She wears a gilded brocaded gown girdled at the waist. Her curly hair, parted in the middle, frames her beautiful girlish face. She is supporting with both hands the Infant Jesus, who sits erect on her knees in front of her. He is wearing the same kind of gown as His Mother and He looks smilingly before Him. His right arm and left hand are missing.

This group, of exquisite beauty, seems to have been made by a North Italian imitator both of Verrocchio and Leonardo da Vinci. It stands in close relationship to Verrocchio's productions and also to those of his pupil Leonardo. Several portrait busts in marble by Verrocchio bear evidence of this relationship. One of them is the bust of a Lady in the Bargello, Florence; another is in the Edmond Foulc Collection; another, supposed to represent Medea Colleoni, is in the Gustave Dreyfus Collection in Paris (see Maud Cruttwell: "Verrocchio," pl. 23, 25). It is also interesting to compare it with a silver point drawing by Verrocchio in Dresden representing "A Study for a Madonna" and with Leonardo's design of a young lady in Windsor (see Jens Thiis: "Leonardo da Vinci—The Florentine Years of Leonardo and Verrocchio," p. 117; p. 59).

Height, 28 inches.

(Illustrated)



NO. 125—GROUP IN PAINTED WOOD: VIRGIN AND CHILD.
ITALIAN. SECOND HALF XV CENTURY.
BY A FOLLOWER OF ANDREA DEL VERROCCHIO



126—STATUETTE IN WOOD: A MONK READING. RHENISH. LATE XV CENTURY

The monk is standing on a square base of gilded wood, decorated with a flowered pattern. He wears a long loose gown showing shoes with broad tops. Over his gown is a monk's habit with a hood. His hair is thick and curly and tonsured on top. His head, thrown back, shows a round, expressive face of a middle-aged man. He is reading from an open book which he holds in his left hand while his right is raised.

Height, 23 inches.

*There are some analogies with a figure of St. Stephen from the Figdor Collection, and with the figure of St. Leonard in the Wilczek Collection, both reproduced in Leisching: *Figurale Holzplastik I*, pl. 50 and pl. 51, No. 108. There are also some analogies with a figure of a monk (?) in the Bénédict Oppenheim Collection, reproduced in *Catalogue*, pl. 21, No. 35, and given as South German about 1500.*



127—BUST OF THE VIRGIN. PAINTED WOOD. FLEMISH. EARLY
XVI CENTURY

The Virgin is facing to the front. Her blue dress with a red guimpe is partly visible. On her shoulders is a gilded mantle attached in front; and in her hair, parted in the middle and elaborately arranged over her ears, is a gilded crown. On a painted base. Face and flesh painted in natural colors.

Height, 17 inches.

*A bust showing many analogies was formerly in the Spitzer Collection.
(See Sale Catalogue, No. 774.)*

128—STATUE IN WOOD: ST. BARBARA. ALSATIAN. SECOND HALF
OF XV CENTURY

The Saint is standing on a low base, wearing a long dress over which is an over-dress fastened in front and forming a mantle. Her loose hair falls to her shoulders. She is holding in her left hand an open book from which she is reading; while in her right hand is a palm. To the right is seen a Gothic sanctuary surmounted by a high tower.

Height, 36½ inches.

There are similarities in drapery and pose with the figure of St. Catherine in the Utrecht Museum, reproduced in Vogelsang: "Holzskulpturen in den Niederlanden," Vol. I, pl. VII, No. 26, which is, however, given as Lower Rhenish, fifteenth century.

129—STATUE IN WOOD. FLEMISH. XV CENTURY

Representing an archbishop in his robe and mitre, holding in his left hand a crosier; at his feet to the right, two books.

Height, 4 feet.

130—STATUETTE IN WOOD, POLYCHROMED. ITALIAN. XVI CEN-
TURY

Representing St. John the Baptist, in the act of baptizing.

Height, 19½ inches.

SCULPTURE IN MARBLE AND STONE:
XIV, XV AND XVI CENTURIES

SCHOOL OF GIOVANNI PISANO, PROBABLY BY TINO DI CAMAINO

131—GROUP IN MARBLE: MADONNA AND CHILD. ITALIAN. ABOUT
1320

The Virgin is standing, her body slightly thrown forward. She wears a gown girdled at the waist with a jeweled belt fastened in front. On her shoulders is a mantle trimmed with a border and fastened in front. A veil covers her head and on it is a jeweled crown. Seated on her right hand is the Infant Jesus in a long gown over which is draped a mantle. He is holding a closed book in His left hand, while with His right He puts the crown on His Mother's head.

Height, 20 inches.

The composition is imitated from the group by Giovanni Pisano in the Cathedral of Prato which shows, however, more slender proportions and which is of finer quality. Many analogies can be found in comparing it with the Virgin and Child in the Berlin Museum attributed by Bode and Justi to Giovanni Pisano (Jahrbuch der Kgl. Preuss. Kunst. 1885, p. 211, and 1903, p. 252) but given by Venturi to Tino da Camaino. See also figures from tomb in Composanto, Pisa, attributed to Tino. (Venturi: Storia dell' Arte Italiana IV, pp. 259 and 256.)

(Illustrated)



NO. 131—GROUP IN MARBLE: MADONNA AND CHILD.
ITALIAN. ABOUT 1320

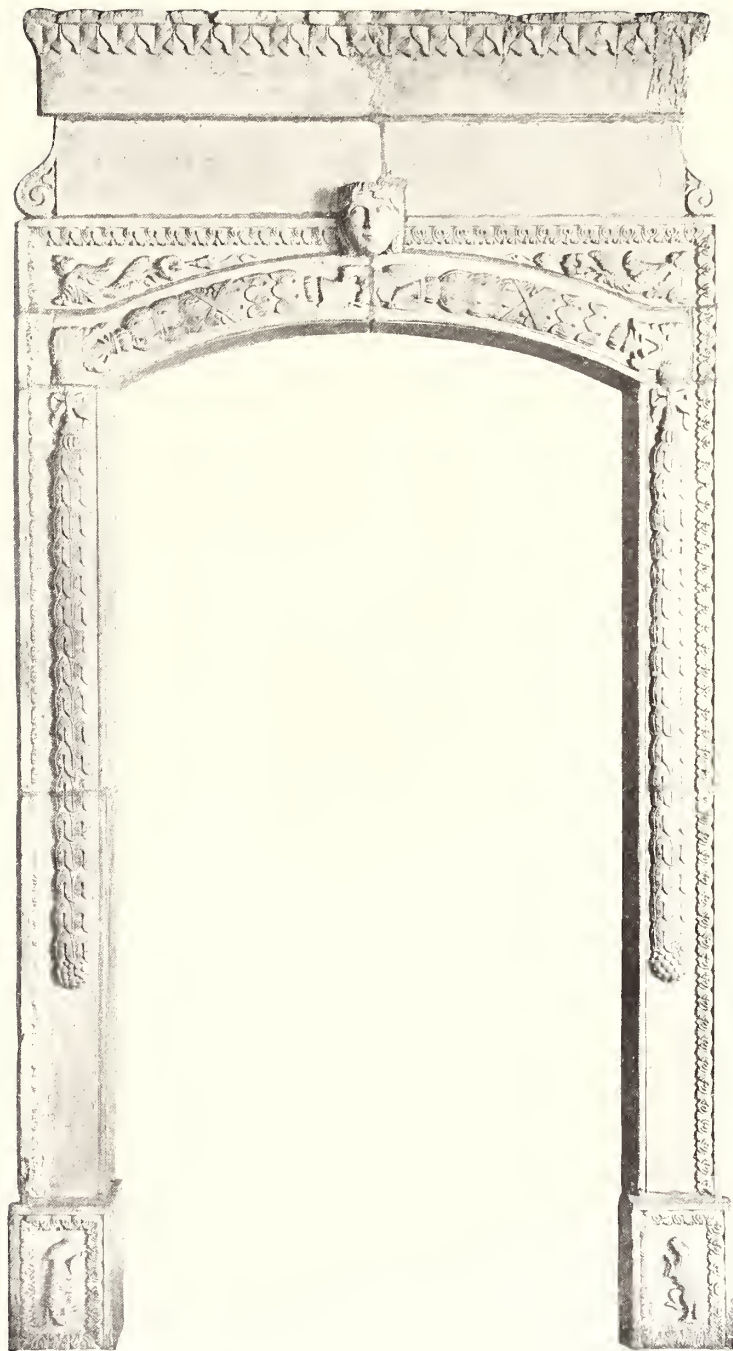
132—DOOR ARCH IN MARBLE. ITALIAN. XIV CENTURY

Door arch in carved marble; in the center in high relief the head of Frederick II as it is seen on his gold coins minted in Sicily. The rest of the ornamentation represents large sword hilts, garlands, and two dogs rampant, forming the details of the royal coat-of-arms. This door arch comes from a government building of the reign of Frederick II in Sicily.

Outside measurements: Height, 9 feet 8½ inches; width, 5 feet 2½ inches.

Note: Door arches of this type were sometimes built in honor of the memory of a notable personage or an historical event.

(Illustrated)



No. 132—DOOR ARCH IN MARBLE.
ITALIAN. XIV CENTURY

133—RELIEF IN MARBLE: THE VIRGIN AND THE APOSTLES.
FRENCH (?). ABOUT 1400

Modeled in a depression forming a frame is seen, to the left, the Virgin wearing a closely fitting dress over which is draped a mantle covering her head, shoulders and the lower part of her dress. Both of her hands are held up in a gesture of astonishment. Next to her, St. Peter is standing. He has short curly hair and a round beard, and wears over his gown a mantle draped in the Roman fashion and he holds a key in his right hand, while in his left is a closed book. To the right is St. Paul, dressed similarly and holding in both hands a closed book. His hair is cut short and his beard is long. Behind are seen the heads of three other personages whose bare feet also show behind those of the Apostles, which are also bare, while the Virgin's are shod. On the top is a frieze, showing in the center a cross on a shield, and at the right the letters S. M. The letters at the left are missing.

There is in the Martin le Roy Collection, reproduced in catalogue I., pl. 27, an applied relief in gilded copper of the thirteenth century, Limoges workmanship, of which the representation is identical with this but without frame. It is possible that it served as model for it; it is also possible that both reproduce an unknown miniature or book-cover. Though this relief is identical to the Martin Le Roy group, which is of the thirteenth century, it is not possible to assign it to the same period owing to the inscription on it, which is of the late fourteenth or the beginning of the fifteenth century.

Height, 19½ inches; width, 12¼ inches.

(Illustrated)



NO. 133.—RELIEF IN MARBLE: THE VIRGIN AND THE APOSTLES.
FRENCH (?). ABOUT 1400



134—MEDALLION IN MARBLE, IN ENAMELED TERRA-COTTA FRAME.
ITALIAN. PIETRO LOMBARDI (1440-1512)

It represents the profile portrait, head and shoulders, of a noble Venetian lady. This model is always compared with the works of Carpaccio. Frame in enameled terra-cotta with decoration of leaves and fruit, from the factory of Della Robbia.

Medallion: Diameter, 7½ inches.

Frame: Diameter, 15 inches.

From the Molinier Collection.



135—BAS-RELIEF IN MARBLE. VENETIAN. XV CENTURY

Representing the portrait of a man seen in profile; frame of gilded wood.

Marble: 15¼ inches high; 9 inches wide.

Frame: 25½ inches high; 15¼ inches wide.

136—SMALL BUST IN MARBLE. DONATO D'ANGELO—CALLED BRAMANTE (1444-1514)

Small marble bust of a man in his prime, crowned with laurel. The attributing of this to Bramante, in the absence of any other sculptural work of the great and much gifted artist of Urbino, is rendered plausible by the points of comparison that may be made between this bust and those that Bramante loved to depict in the decoration of the first architectural works done by him in Lombardy (for instance the Panigarola House in Milan). In consonance with Bramante's style, also, is the markedly classic type of the small bust, the inspiration for which was derived probably from some antique coin. On marble base.

Height, without base, 8¾ inches.



137—STATUETTE IN LIMESTONE: A MOURNER. FRENCH. SCHOOL OF BURGUNDY. XV CENTURY

Standing on an octagonal base and facing to the front is the mourner. His head with hair cut short is bent forward. He wears a large full mantle with a hood, and with a flap of this garment, which covers his right hand, he is drying his tears. His left hand is missing.

This figure, so full of character and of interest, comes probably from one of the tombs of the dukes of Burgundy, of which so many are now in museums and private collections. Comparing it to the ones in existence, we find it almost identical with one of the mourners from the tomb of Philippe le Hardi, Duke of Burgundy, who died in 1404, now in the Museum of Dijon, and to another mourner in the Cluny Museum in Paris, both reproduced in Vitry: "Documents de sculpture française au moyen âge," pl. 109, Nos. 1 and 9. There are also many similarities to a mourner from the tomb of Jean sans Peur who succeeded his father, Philippe le Hardi, and who died in 1419, reproduced in Humbert: "La sculpture sous les ducs de Bourgogne," pl. 28.

Height, 17 $\frac{1}{4}$ inches.

BENEDETTO DI ARDIZOLO BRIOSCO or DEI BRIOSCHI

Active about 1483-1506. Worked in Milan, Pavia, Cremona. Influenced by Amadeo and Cristoforo Romano. Lombard School.

138—FOUR MARBLE BUSTS IN PROFILE

The first of the busts seems to represent Gian Galeazzo Sforza, nephew of Ludovico il Moro and son of Galeazzo Maria Sforza who was killed in 1476. Two reliefs of Gian Galeazzo, one of which is in the Gustave Dreyfus Collection, Paris, and the other in the Archaeological Museum in Milan, seem to confirm this attribution. (See F. Malaguzzi-Valeri: *La Corte di Ludovico il Moro*, pp. 36 and 404.)

The second bust is probably that of his wife, Isabella of Aragon, daughter of the King of Naples, Alfonso of Aragon. She married Gian Galeazzo at the age of seventeen, when he himself was only twenty years old. It is interesting to compare it with a youthful design of her in the Uffizi and with her portrait in a medallion in the Sforza Palace, attributed to Luini (F. Malaguzzi-Valeri: *La Corte di Ludovico il Moro*, pp. 38, 39).

The third relief possibly represents Catherine Sforza, Countess of Imola and of Forlì, daughter of Galeazzo Maria, and sister of Gian Galeazzo. She married first Girolamo Riario in 1477 and when he was killed in 1488 she married Giacomo Feo di Savona in 1490. He in his turn having been killed in 1495, Catherine married Giovanni dei Medici. It is interesting to compare the bust with her portrait by Marco Palmezzano in the Forlì Pinacoteca and with one in the Uffizi, Florence. (*La Corte di Ludovico il Moro*, pp. 522, 523.)

The fourth and last bust shows great resemblance to medals representing Alfonso of Aragon, the King of Naples. It may also possibly portray Galeazzo Maria Sforza, the one mentioned above, who was killed in 1476. (See F. Malaguzzi-Valeri: *La Corte di Ludovico il Moro*, p. 16 and p. 40.) All these personages belonged to the court of Milan and were closely associated with Ludovico il Moro himself. We know through accounts of the time that Briosco worked at the Dome of Milan between 1482-1492. It is probably about that time that he executed the reliefs. Later, when he went to work at the Certosa of Pavia, he executed for the "Porta della Sagrestia vecchia" and for the "Porta della Stanza del Lavabo" the same kind of portrait-busts, representing Dukes and Duchesses of Milan. (See Alfred Gotthold Meyer: "Oberitalienische Frührenaissance," pp. 160-161, and F. Malaguzzi-Valeri: "G. A. Amadeo," pp. 92-93.)

Average height, 18 inches.

(Illustrated)



NO. 138—MARBLE PROFILE BUST OF GIAN GALEAZZO SFORZA.
ITALIAN. XV CENTURY. BY B. A. BRIOSCO



NO. 138—MARBLE PROFILE BUST OF ISABELLA OF ARAGON.
ITALIAN. XV CENTURY. BY B. A. BRIOSCO



NO. 138—MARBLE PROFILE BUST OF CATHERINE SFORZA.
ITALIAN. XV CENTURY. BY B. A. BRIOSCO



NO. 138—MARBLE PROFILE BUST OF ALFONSO OF ARAGON (?)
ITALIAN. XV CENTURY. BY B. A. BRIOSCO

139—BAS-RELIEF IN MARBLE. ITALIAN. ANDREA SANSOVINO (1460-1529)

It represents the Virgin; half the figure is shown and she holds the Infant Jesus, who is playing with the little St. John. This charming composition shows the influence of Raphael even though the artist has found a new way of treating the difficulty of depicting the two children together—the problem which cost the painter of Urbino so much wearying thought. The subject is represented in a simply decorated frame and appears as if in a window.

Height, 14½ inches; width, 11½ inches.

(Illustrated)

140—BAS-RELIEF IN MARBLE. ITALIAN. LATE XV CENTURY

Representing an Italian Princess under the features of Diana. A well-known plaquette, probably a reduced copy of this marble, may be seen in Molinier's "Plaquettes," No. 44, p. 23. In a wooden frame.

Height, 13¾ inches.

From the Borghese Collection.



NO. 139—BAS-RELIEF IN MARBLE. ITALIAN. XV CENTURY
By ANDREA SANSOVINO

GIOVANNI ANTONIO DE AMADEI—CALLED AMADEO OR AMODEO

Born in Pavia in 1447, died in Milan in 1522. Influenced first by Michelozzo and later by Mantegazza.

141—STATUETTE IN MARBLE: THE VIRGIN OF THE ANNUNCIATION (?) ITALIAN

The figure is standing on a low base, her right knee slightly bent forward. She wears a gown girdled at the waist with sleeves slashed at the sides. A mantle, the ends of which she is holding in her left hand, covers her back and left shoulder and is draped in front. Her hair falls loose on her back in long curly waves. On her nude feet are sandals.

The statue seems to have been made about 1475 at about the same time that Amadeo worked at the Colleoni Chapel in Bergamo. It belongs to his first manner when influenced by Michelozzo and some of the productions of the Milan Cathedral. The Colleoni Chapel, which so clearly brings out the characteristics of his first manner, shows two figures standing on pedestals of the same style and workmanship as this statue. (See F. Malaguzzi-Valeri: "G. A. Amadeo," pp. 44, 45.)

Height, 37 inches.

(Illustrated)



NO. 141—STATUETTE IN MARBLE: THE VIRGIN
OF THE ANNUNCIATION (?) ITALIAN. XV CENTURY.
BY GIOVANNI ANTONIO DE AMADEI

"MASTER OF THE MARBLE MADONNAS"

Active in Florence and in Urbino; influenced by Antonio Rossellino and Mino da Fiesole. Second half of Fifteenth Century

142—BAS-RELIEF IN MARBLE: VIRGIN, CHILD AND ANGELS. FLORENTINE

The Virgin, facing to the front, is seen in half figure. She wears a gown girdled at the waist, with a passementerie border around her neck and wrists. A mantle covers her shoulders and is draped in front serving as a support to the Infant Jesus, who is lying naked, holding a bird in His right hand. The Virgin, with hands crossed on her breast, adores Him, while two winged angels with floating draperies around their bodies are putting a jeweled crown on her head. Modern frame.

The relief shows all the characteristics of a large number of works which have been grouped under the name of the "Master of the Marble Madonnas." The bodies of the babies are plump, the eyes are almond-shaped, showing circles underneath, with eyelids somewhat swollen. The thin-lipped mouths are smiling. The expression of the faces as a whole, so typically in the manner of the unidentified Master, is derived from the art of Antonio Rossellino, while the treatment of draperies and hair shows clearly Mino da Fiesole's influence. His reliefs in Bargello and St. Stefano in Florence, in Urbino, in Berlin, etc., clearly show the same characteristics.

For comparison, see Virgin and Child in the Church of Del Sacro Eremito in Camaldoli, another in the Gambier Parry Collection and several in Berlin (reproduced in Bode: "Denkmäler," pl. 423 and 424, and in Frida Schottmüller: "Die italienischen und spanischen Bildwerke der Renaissance," Nos. 156-159). All these works show the same characteristic shape of the eyes, mouth and hands, and garments similarly draped and the same particular way of modeling the wings of the angels.

Height, 18 inches; width, 15 inches.

(Illustrated)



NO. 142 — BAS-RELIEF IN MARBLE: VIRGIN, CHILD AND ANGELS.
FLORENTINE. XV CENTURY. BY THE "MASTER OF THE MARBLE MADONNAS"

GIAN CRISTOFORO ROMANO

About 1465-1512. Pupil of his father Isaia and of Andrea Bregno. Worked in Rome, Pavia, Ferrara and Mantua. Official sculptor at the Courts of Ferrara and Mantua.

143—SMALL BUST IN MARBLE. NORTH ITALIAN SCHOOL

Bust of Francesco Gonzaga (?). The bust represents a young man. He wears a tunic buttoned in front. A cross, probably the Cross of the Malta order, is suspended on a double chain. His long hair is parted in the middle, falling down on his neck and covering his ears. On a wooden base.

The workmanship of the bust shows the same qualities and characteristics as the bust of Beatrice d'Este now in the Louvre, and made by Cristoforo Romano about 1490. It closely resembles medals of the youthful Gian Francesco Gonzaga, who later became Duke of Mantua under the name of Gian Francesco II Gonzaga, and who married in 1490 the elder sister of Beatrice d'Este, the famous Isabella. It also resembles his portrait in the fresco in the "Sala degli Sposi" by Mantegna, where Ludovico Gonzaga is represented with his sons and two grandsons, one of whom is Francesco.

Cristoforo Romano did not arrive in Mantua before 1498 to be officially attached to the court of Gian Francesco II Gonzaga, and as at that time the Duke was over thirty years of age, this bust probably was made from the painting of Mantegna or from a youthful medal of Gian Francesco II Gonzaga.

Height, without base, 12½ inches.

From the Eduard Aynard Collection, in which catalogue it is reproduced, p. 182, No. 277.

(Illustrated)



No. 143—SMALL BUST IN MARBLE.
NORTH ITALIAN SCHOOL. XV CENTURY. BY GIAN CRISTOFORO ROMANO

144—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD. FRENCH.
END OF XV OR BEGINNING OF XVI CENTURY

The Virgin is standing, in a closely fitted and gilded dress, over which is thrown a full mantle of the same color, lined with blue. Her hair is parted in the middle and arranged over her ears. On her head is a crown. On her left arm, covered by the folds of her mantle, is seated the Infant, His naked body covered only with a drapery. His left arm is missing and with His right He is holding the Virgin's dress. His hair is curly and His expression is smiling. The Virgin holds in her right hand a branch and on it is a bird with head missing.

Height, 20 inches.

There are some similarities with the Virgin of St. Giraud de Vaux in Bourbonnais, reproduced in Vitry: "Michel Colombe et la Sculpture française de son temps," p. 309.

(Illustrated)



NO. 144—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD.
FRENCH. XV-XVI CENTURY

ATTRIBUTED TO TIBERIO CALCAGNI

1532—1565

(Pupil of Michelangelo)

145—BUST IN MARBLE: THE VIRGIN OF SORROW. ITALIAN

She is represented facing the front with closed eyes and the head slightly inclined toward the right. A veil covers her head and shoulders. Small marble base.

The bust strongly resembles in type the Michelangelo Virgin from the Pietà in St. Peter's Cathedral, Rome; and another Virgin by him in Brussels (see Franz Knapp: "Michaelangelo," pp. 8, 17). Its attribution to Tiberio Calcagni seems very plausible. The bust is strongly influenced by Michelangelo's productions mentioned above. Calcagni, according to Vasari and other contemporary writers, worked with Michelangelo and even completed two of his works left unfinished. One of them is the "Entombment" (?) in the Dome of Florence, which Michelangelo intended for his own tomb, and in which the figure of Joseph of Arimathea portrays himself; the other is the bust of Brutus in the National Museum in Florence. (See Vasari, Edition Milanesi, Vol. VII, pp. 243-244, and Fritz Knapp: "Michaelangelo, pp. 125, 141.)

Height, 14 inches

From the Colonna family.

(Illustrated)



NO. 145—BUST IN MARBLE: THE VIRGIN OF SORROW.
ITALIAN. XVI CENTURY. ATTRIBUTED TO TIBERIO CALCAGNI

ALESSANDRO VITTORIA
1525—1608

146—LARGE BUST IN MARBLE. ITALIAN

Bust of Vincenzo Alessandri, Venetian patrician, and Secretary of the Republic, as is clearly indicated in the following inscription, which appears on the plinth:

VINC^s·
ALEXANDRIVS
A SECR^s·SER^{MÆ}·
REIP^Æ·V^{TÆ}·

All the plastic power, the acute, psychological penetration, the breadth in decoration, the life-like characteristics that have made Alessandro Vittoria's work the choicest in all the museums of the world are found in this bust, which may be compared advantageously with the most noted and most happily conceived of the works of the celebrated Venetian portrait sculptor and above all with the bust of Grimani, in the Berlin Museum.

Height, 2 feet 7½ inches.

(Illustrated)



No. 146—LARGE BUST IN MARBLE. ITALIAN.
XVI CENTURY. BY ALESSANDRO VITTORIA

GIAN LORENZO BERNINI

1598—1680

147--LARGE BUST IN MARBLE. ITALIAN

Portrait of the Cardinal Gian Carlo dei Medici. The personage represented was the son of Cosimo II, Grand Duke of Tuscany, and his portrait formed part of a collection of busts of the house of Medici. Of these, two at present are in the Berlin Museum; another, that of the Cardinal Leopoldo, perfect companion copy of the bust in this collection, is in the Louvre Museum, Paris. All these portraits are from the collection of Signor Bardini, who acquired them from the family of the Marchese Covoni, Florence, living in the palace on via Cavour that belonged formerly to the Capponi family. The magnificent head, with its long and sharply-pointed mustache, is entirely worthy of the chisel of Gian Lorenzo Bernini, an artist whose best works show a union of acute psychological penetration and a genial broadness in the decorative art.

Height, 3 feet 4 inches.

(Illustrated)



NO. 147—LARGE BUST IN MARBLE. ITALIAN.
XVII CENTURY. BY GIAN LORENZO BERNINI



GIAN LORENZO BERNINI

1598—1680

148—LARGE MEDALLION IN MARBLE. ITALIAN

Portrait of Doria Colonna. She is represented in a profile half-bust, which conveys the effect of her being richly attired; on her head is a draped veil of generous size, which falls over the shoulders. On the breast is seen a papal decoration (she was the only woman decorated by the Pope). What is extraordinary about this medallion is the skill with which the difference in the weaves of the stuffs used in the costume is represented. Doria Colonna was the patroness of Bernini.

Height, 3 feet; width, 2 feet 3 inches.

From the Villa Colonna at Capodimonte (Naples).

149—STATUETTE IN MARBLE. ITALIAN. XVI CENTURY

Representing St. Peter standing in the costume of a monk holding keys in his left hand. Very unusual costume.

Height, 20 inches.

150—TABERNACLE IN CARRARA MARBLE. ITALIAN. XV CENTURY

In the middle opens a small door with frontispiece, flanked by two small pilasters surmounted by capitals. In one medallion is the characteristic monogram of Christ: IHS. Below is seen the coat-of-arms of the donor and the inscription which preserves his memory reads: PETRVS BATA DE LENIS.

Height, 34 inches; width, 20½ inches.

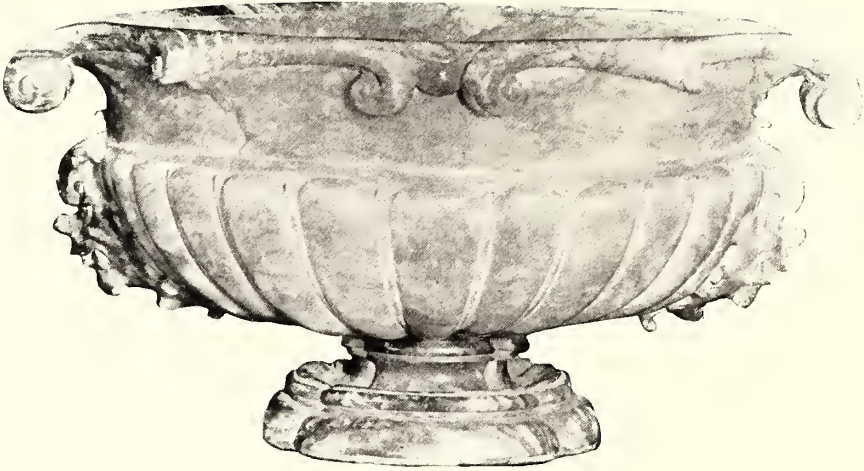
ANTONELLO GAGINI

1478—1536

151—BAS-RELIEF IN MARBLE. ITALIAN

Marble bas-relief of two angels holding in their hands a medallion set within a laurel crown. This represents the Pasch of the Hebrews. In the center, below, a cherub's head.

Length, 27 inches; height, 16½ inches.



152—VASE IN ALABASTER. FLORENTINE. XVI CENTURY

Beautiful quality of alabaster with two carved masks, one on either side; bowl part in the form of fluted shell, molded base. There is a similar one in the Pitti Palace. Very rare specimen.

Height, 11 inches; length, 22½ inches.

From the Marquis Pucci Collection, Florence.

TERRA-COTTAS AND STUCCOS:
XV AND XVI CENTURIES

153—PIETÀ: PAINTED STUCCO. NORTH ITALIAN OR GERMAN. XV
CENTURY

(By an imitator of Benedetto Bonfigli)

The Virgin is seated, wearing a pleated gown girdled at the waist and a mantle covering her head and shoulders and draped in front. On her knees is the body of the dead Christ. He is naked except for His loins. On His long hair is a crown of thorns. His eyes and mouth are half open. The Virgin looks down on Him with profound suffering. The group is obviously inspired by the Pietà of Benedetto Bonfigli in St. Peter's Church in Perugia. The gown of the Virgin and the way her garments are draped can also be observed in other paintings by Bonfigli. As a whole, however, the group shows many analogies with sculptured groups representing the same subject in various German museums and private collections. There is, for instance, a Pietà in the Berlin Museum showing striking similarity as well in the composition as in the character of the personages. (See Wilhelm Vöge: "Die deutschen Bildwerke und die der anderen Cisalpinen Ländern," p. 26, No. 55.) Among other Pietàs showing great similarity are two groups in the National Bavarian Museums (Hugo Graf: "Catalogue des Bayerischen Nationalmuseums," pl. VIII, No. 338, and pl. IX, No. 337) and one group in the Schnütgern Collection, reproduced in the Catalogue by Fritz Witte, pl. 39.

Height, 22 inches.

(Illustrated)



NO. 153—PIETÀ: PAINTED STUCCO. NORTH ITALIAN OR GERMAN.
XV CENTURY

LORENZO Ghiberti

1381—1455

154—ALTO-RELIEF IN POLYCHROME TERRA-COTTA. FLORENTINE.
XV CENTURY

The half-length figure of the Virgin, clothed in a red robe and blue mantle with frilled border, holds in both her arms the Infant Christ, pressing Him closely to her side with maternal love. He is clothed in a single linen garment and rests His left hand on His Mother's arm and His right on her right hand, pressing His chubby cheek closely to her face. On a molded, gilded and painted base of wood and placed in a wooden tabernacle.

Note: Though most of Ghiberti's existing work is in metal (he was a goldsmith and the son of a goldsmith), there are many terra-cotta and small works, according to Sir J. C. Robinson, which are known to be from his hand.

Height of terra-cotta, $28\frac{3}{8}$ inches; width, $18\frac{1}{4}$ inches.

(Illustrated)



NO. 154—ALTO-RELIEF IN POLYCHROME TERRA-COTTA. FLORENTINE.
XV CENTURY. BY LORENZO Ghiberti

MICHELOZZO MICHELOZZI (MICHELOZZO DI BARTOLOMEO DI
GHERARDO), SCHOOL OF

155--GROUP IN TERRA-COTTA: THE VIRGIN AND CHILD. FLOREN-
TINE. XV CENTURY

The half-length figure of the Virgin is seen standing, her body slightly thrown to the left. On her right arm is the Infant Jesus in a long sleeveless gown. The Virgin herself wears a gown girdled at the waist and a mantle covering her head and shoulders and draped in front. Curly hair parted in the middle frames her face, which has both a serious and pensive expression, while that of the Child is smiling. On a modern wood base.

The group clearly shows the direct influence of Michelozzo. It may have been made in his atelier or by an artist influenced by his work. It is interesting to compare it with the Virgin and Child in the Berlin Museum and with a marble relief from the Aragazzi tomb in the Dome of Montepulciano. (See Bode: "Denkmäler," pl. 173, 166.)

Height, without base, 28 inches.

(Illustrated)



No. 155—GROUP IN TERRA-COTTA. THE VIRGIN AND CHILD. FLORENTINE.
XV CENTURY. SCHOOL OF MICHELOZZO MICHELOZZI



LORENZO VECCHIETTA

1412—1480

156—BAS-RELIEF STATUETTE IN TERRA-COTTA. ITALIAN

Representing St. Jerome standing. The head inclined to the right, with an expression at once sweet and contemplative, regards a skull which is held in the right hand. A very beautiful terra-cotta, polychromed, and of uncommon modeling.

Height, 2 feet 6 inches; width, 11 inches.



LUCA DELLA ROBBIA

1400—1482

157—STATUETTE IN TERRA-COTTA: A SHEPHERD IN ADORATION.
ITALIAN

Model executed by the master before he invented the enamel on terra-cotta. This statuette is seen reproduced in his bas-reliefs and served as a model also for his pupils. The modeling is broad and free; every detail shows the mark of a sure and practised hand.

Height, 2 feet 4 inches.

ANTONIO ROSSELLINO

1427—1478

158—BAS-RELIEF IN PAINTED STUCCO. ITALIAN

Representing the Virgin seated, holding in her arms the little Jesus. In a very beautiful tabernacle, finely decorated. In a wood frame.

Height, 2 feet 8½ inches; width, 1 foot 5½ inches.

(Illustrated)



No. 158—BAS-RELIEF IN PAINTED STUCCO. ITALIAN.
XV CENTURY. BY ANTONIO ROSSELLINO

BENEDETTO DA MAIANO

1444—1497

159—BUST IN STUCCO. ITALIAN

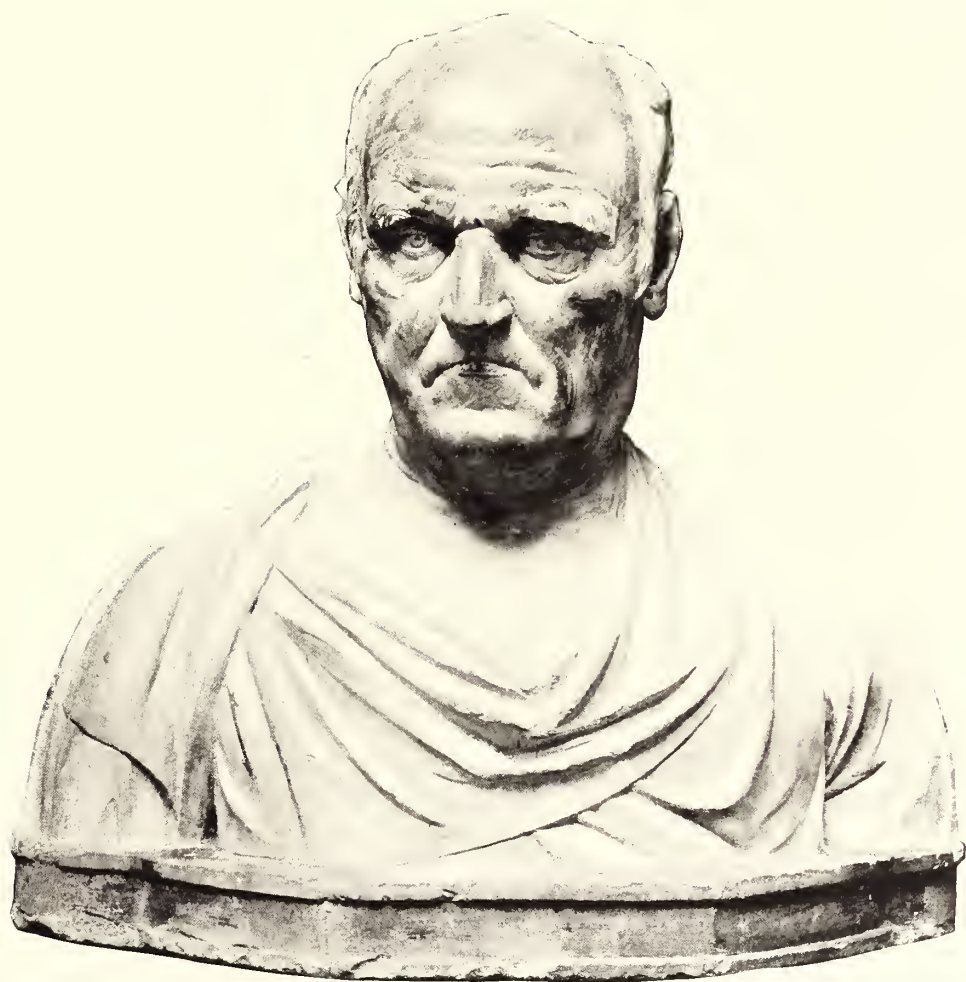
Representing the portrait of an old man. The man is bald, has a pronouncedly aquiline nose and the expression of the face denotes much energy; on the breast is drapery, but the neck is uncovered. Traces of polychrome. The bust expresses character and, examining attentively its outlines, one finds in the execution of the concept, unmistakably the manner of treatment employed by Benedetto da Maiano. On original wooden base.

As regards the subject of the bust, it may be said to be Giovanni Gioviano Pontano (1426-1503), poet and secretary to His Majesty, the King of Naples, Ferdinand I. There is a bust in bronze of him in Genoa at the Palazzo Bianco; it is published in "Schubring in Die Plastik Sienas in Quattrocento," p. 193.

This bust in stucco is approached in strength and character of modeling only by Donatello's bust of Nicolò da Uzzano, to be found in the Bargello Museum, Florence.

Height, 1 foot 7 inches; width, 1 foot 7 inches.

(Illustrated)



No. 159—BUST IN STUCCO. ITALIAN. XV CENTURY
BY BENEDETTO DA MALANO

ANDREA DELLA ROBBIA

1435—1525

160—BAS-RELIEF IN ENAMELED AND POLYCHROMED TERRA-COTTA.
ITALIAN

Virgin and Child. Against a blue background the Madonna is represented in half figure wearing a gown girdled at the waist over which is draped a mantle. She is standing behind a balustrade and supports the naked Infant Jesus, who stands in front of her holding a bird in His right hand, while with His left He holds on to the ends of His Mother's girdle. Nimbi are behind their heads. The figures are enameled in white. Modern frame.

The group belongs to the third manner of Andrea Della Robbia, extending from about 1500-1525. In this period his productions show broadly treated draperies and a style both simpler and heavier than his second manner. The Child is generally represented naked, with His hip projected, and holding a bird in His hand.

Height, 1 foot 11½ inches; width, 1 foot 3 inches.

Formerly in the collection of Marquis Spinola, Genoa.

Comes from the Ferroni Collection, Rome.

Reproduced in Allan Marquand: "Della Robbias in America," pl. XV.

For analogies, see "Madonna of the Architects" in the National Museum, Florence; Virgin and Child in Santa Maria Nuova; Relief in the Boston Museum coming from the Shaw Collection; relief in the Berlin Museum coming from the Simon Collection, etc.

(Illustrated in Color)



NO. 160—BAS-RELIEF IN ENAMELED AND POLYCHROMED
TERRA-COTTA. ITALIAN
XV CENTURY
BY ANDREA DELLA ROBBIA



VINCENZO DANTI

1530—1576

161—BUST IN TERRA-COTTA: A SCOURGER. ITALIAN

It is the model in terra-cotta made by the artist for his large statue found in the doorway of the Baptistry, Florence, in the group representing Christ in the midst of the scourgers. In this terra-cotta one recognizes, beyond a doubt, the hand of the great artist, who knew how to impart such an intense lifelike impression and expressiveness to his work. On a marble base.

Height, 18 inches.

LEONE LEONI

1509—1590

162—GROUP IN TERRA-COTTA. ITALIAN

Model of a monument, which by order of Charles V was to be erected at Brussels to commemorate the conquest of Flanders. Alexander Farnese, the famous general to whom was due the success of the fortunate campaign, is standing on the banks of the Scheldt, while the personification of Flanders appears in chains, and a Victory waves the standard. On terra-cotta base in the model of a Venetian well of the sixteenth century.

Group: Height, 17 inches.

Base: Diameter, 8 inches.

(Illustrated)



No. 162—GROUP IN TERRA-COTTA. ITALIAN. XVI CENTURY.
BY LEONE LEONI

PAINTINGS OF THE XV, XVI, XVII
AND XVIII CENTURIES

163—PAINTING ON WOOD. MADONNA AND CHILD. FLORENTINE.

XV CENTURY. BY A FOLLOWER OF FRA FILIPPO LIPPI

The Virgin is seen against an architectural background formed by a marbled niche and decorated with garlands and flowers. She is represented half length, wearing a red gown girdled at the waist over which is draped a blue mantle. Her blond hair is parted in the middle and is partly covered with a white scarf which is draped in front and around her shoulders. Her head is bent toward the Infant sitting in her arms and embracing her. In a modern gilt tabernacle frame. This charming little picture is obviously inspired by Fra Filippo Lippi. The Virgin has much similarity with the picture in the Louvre ascribed to Fra Filippo Lippi and representing the Madonna and Child with Angels. She shows the same elongated face with a long and pointed chin and the nose is similarly shaped. The same resemblance can be observed in comparing it with a picture in the National Gallery in London representing the Virgin and Child with an angel ascribed to Fra Filippo Lippi. The type of the Virgin is the same and the head is bent similarly. The Infant Himself resembles Infants by Fra Filippo Lippi as well in type as in expression.

Height, 24½ inches; width, 17¾ inches.

Note: This picture was for many centuries in the castle of the Counts dell' Acerra, near Naples. Mr. Bernard Berenson (see "Catalogues of a Collection of Paintings and Some Art Objects," Mr. J. G. Johnson's Collection, Philadelphia, 1914, Vol. I, p. 23) attributes many paintings, ascribed to the followers of Filippo Lippi, to the Master of the San Miniato Altarpiece; for instance, one in San Miniato, one in the Minneapolis Museum, one in Detroit, Michigan, one in the Johnson Collection, another in Oldenburg, etc. All these paintings mentioned closely resemble the picture in this collection.

(Illustrated)



NO. 163—PAINTING ON WOOD. FLORENTINE. XV CENTURY.
BY A FOLLOWER OF FRA FILIPPO LIPPI



164—PAINTING ON WOOD. VENETIAN. XV CENTURY

The painted front of a large chest, in three panels, the one at the right representing a cavalier in an expectant attitude awaiting the bark that should bring his bride; the center panel shows a cavalier following a nymph; the left one a combat between a cavalier and a warrior.

This picture will shortly be published by Prof. Frank J. Mather, in his work on Cassone Panels.

Length, 70¾ inches; width, 19 inches.

165—PAINTING ON CANVAS. VENETIAN. XVI CENTURY

Representing an old man studying with geographical instruments, probably the portrait of a geographer of this period.

Height, 4 feet 7 inches; width, 3 feet 9 inches.

GIROLAMO BEDOLO MAZZUOLA—CALLED MAZZOLINO

PARMA: 1570

166—PAINTING ON WOOD. ITALIAN

Representing the Adoration of the Shepherds. The picture is treated in the usual manner of sacred pictures in the Italian art of the Renaissance, and together with the Virgin, the Child, St. Joseph and the shepherds, there are represented several other persons. In the midst of these last-named, the figure of a noble lady in the background, with a striking face and costume, takes the eye; very probably it is the portrait of the lady to whose order the picture was created, as a votive offering. In original gilded wood frame.

Painting: Height, 40½ inches; width, 30 inches.

167—PAINTING ON CANVAS. DUTCH SCHOOL. XVI CENTURY

Representing the portrait of a lady, full-face view, in a black dress with a small collar. The figure, powerful in its conception, stands out boldly from the dark background, a strong, vigorous piece of work. The embroidery that adorns the sleeves of her simple costume and the gold jewelry with which she is so generously adorned are painted with that niceness of skill which seems properly to belong to the Flemish and Dutch artists of that period. In original wood frame.

Height, 30 inches; width, 24 inches.

168—PAINTING ON PANEL. FLEMISH. XVI CENTURY

Representing a domestic scene with three women and men preparing food, around a table. Nice composition. In a gilded wood frame.

Height, 19½ inches; length, 26 inches.

ALESSANDRO ALLORI—CALLED IL BRONZINO

1535—1607

169—PAINTING ON WOOD. ITALIAN

Portrait, life-size, of Bianca Cappello, Grand Duchess of Tuscany, wife of Francesco de' Medici; she is dressed in a rich costume, light in color, and has by the hand a baby boy who is holding a carnation. In this portrait is seen all the strength of the artist, of which such striking proof is given in the color and the execution of the figures, so delineated that they seem to be living before you. In its original gilded wood frame.

Height, 46 inches; width, 35 inches.

(Illustrated)



No. 169—PAINTING ON WOOD. ITALIAN. XVI CENTURY.
BY ALESSANDRO ALLORI

170—PAINTING ON PANEL. FLEMISH. XVI CENTURY

Representing the Virgin seated, holding the Child; near them the portrait of an archbishop in his robes in adoration. Black wood frame.

Height, 21½ inches; width, 16½ inches.

(Illustrated)



NO. 170—PAINTING ON PANEL. FLEMISH. XVI CENTURY

SALVATOR ROSA

1615—1673

171—LARGE OVAL PAINTING ON CANVAS. ITALIAN.

It represents the portrait of an Italian nobleman, standing. He is dressed in a black gown; in the back a red curtain. In old gilded wood frame.

TYPE OF GIOVANNI BATTISTA PIAZZETTA

1682—1754

172—PAINTING ON CANVAS. VENETIAN

Representing a young girl seen to the bust.

Height, 20½ inches; width, 17½ inches.

GIOVANNI BATTISTA TIEPOLO

1693—1770

173—PAINTING ON CANVAS. ITALIAN

Representing the "Presentation in the Temple." In a picture with much architectural detail is represented the Virgin in a red dress with a blue mantle, kneeling, and the Infant is in the arms of the Patriarch. In the left corner is seen the back view of a figure surrounded by other personages. This painting is certainly a sketch made by the great master for a larger picture that he was to paint. In original gilded wood frame.

Height, 18½ inches; width, 14¼ inches.

GIOVANNI DOMENICO TIEPOLO

1726—1796

174—PAINTING ON CANVAS. ITALIAN

Painting representing Christ with his disciples in the act of destroying the tree. The wonder of the Apostles and the intrepidity of Christ is depicted in an extraordinary manner. In the background is the sea and a view of Venice. In original frame.

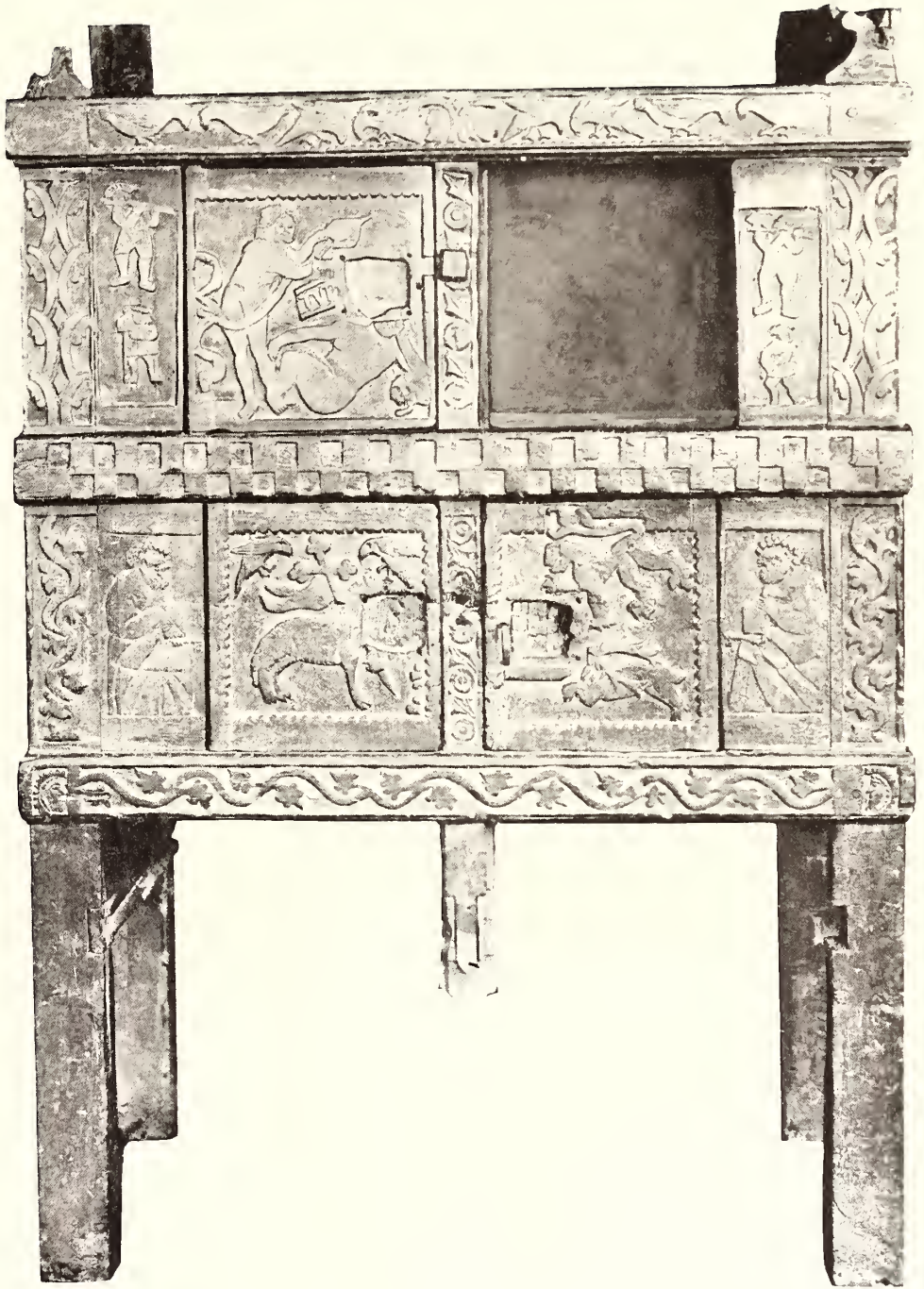
In a painting in the Bertini Gallery are found the same models that served the artist for this picture.

Length, 74½ inches; width, 33 inches.

RARE FURNITURE



No. 175—SIDE VIEWS: DRESSER. SOUTH FRANCE. XI-XII CENTURY



No. 175—FRONT VIEW: DRESSER. SOUTH FRANCE. XI-XII CENTURY

175—DRESSER. SOUTH FRANCE. PARTLY OF THE XI-XII CENTURY AND PARTLY OF THE LATE XV CENTURY

This is one of the very rare pieces of furniture coming down to us from this period. It was probably made for a Sacristy and carved after Oriental design. The front of the dresser, which was added in the late fifteenth century, is divided by a horizontal line and shows in each division two doors and two panels (the drawing of these figures and the costume of the shepherds show the influence of the Renaissance period). The lower division represents on one door the mystical lamb surmounted by a cross and on either side crows, symbolizing the evil forces. On the other door is an heraldic lion. In the panels on either side are seated apostles, holding books, probably St. Peter and St. Paul. In the upper part is a frieze depicting birds, arranged in the same decorative way that is found in Oriental reliefs and textiles. On the lower edge of the sides are borders with designs of conventionalized leaves and branches.

The panel at the right side shows in the upper part an eagle with outspread wings and two doves; in the lower part a branch from which two birds, standing on either side, are eating (this is one of the most characteristic motifs found in Persia and Syria). The borders show different patterns such as are used in the Coptic decorations and in the early mediæval Western ornamentations.

The left-side panel shows in the upper part in a circle the monogram of Christ and on either side a dove. In the lower part an angel kneels, adoring the face of Christ. Above, in both partitions, are human heads.

The side panels just described are of the late eleventh or early twelfth century. The technique shows many analogies with sculptural representations mostly of Oriental origin, and with several doors of churches carved in wood from the eleventh and twelfth centuries. Most of these doors are in Italy, but there are also several doors in France executed in the same flat technique; viz., the Cathedral of Puy, the church of Chamalières (Haute-Loire), the church of Santa Maria in Cellis, near Carsoli, and the church of San Pietro in Alba Fucenza. The carvings show clearly the Oriental influence which becomes evident in comparing the dresser with a coffer of Coptic origin in the Cathedral of Terracina, where figures and animals similarly executed are represented. Upper right hand door modern.

Height, 4 feet 9 inches; width, 3 feet 6 inches; depth, 1 foot 10½ inches.

(Illustrated)

176—CHAIR IN BRONZE. FRENCH. XV CENTURY

Dagobert type of chair, with covering of red damask, finished with gold galloon. Very rare specimen of fifteenth century workmanship.

177—LARGE TABERNACLE IN CARVED WOOD. ITALIAN. XV CENTURY

Large tabernacle in carved wood, polychromed, with very fine design in leaves, flowers and cherubs' heads. Above, in the center, the Holy Ghost.

Height, 5 feet 4 inches; width, 2 feet 10 inches.

178—TWO WALL PEDESTALS IN GILDED WOOD. ITALIAN. XV CENTURY

Shaped as scrolled consoles. The bases are decorated with boldly carved acanthus leaves and the shafts are fluted. Entirely gilded.

Height, 5 feet 2 inches.

179—CENTER TABLE IN WALNUT. ITALIAN. XV CENTURY

Oblong top with molded edge, supported by four baluster legs, with simple carving; four plain oblong stretchers between; apron beautifully carved in flower design. Beautiful bronze patina.

Height, 3 feet; length, 5 feet 10 inches; width, 2 feet 6 inches.

180—SMALL CHEST IN WALNUT. ABRUZZO. XVI CENTURY

Rectangular shape, with hinged lid. The inside of the cover has a design burnt in the wood, representing the story of Solomon deciding the ownership of the baby contended for by two women; at the sides and around it are figures with musical instruments, eagles and other ornaments. The front is divided into several panels and treated in the same way. The sides have iron handles. An unusual piece. Box made to hold firewood.

Height, 16 inches; length, 32½ inches; width, 18 inches.



181—WALNUT CHAIR. UMBRIAN. XVI CENTURY

Sgabello type. Shield-shaped back, and top carved with voluted scrolls, the center with acanthus leaves and fluted fan. Front support carved with dolphins and honeysuckle. Octagonal molded and carved seat and shaped back support.

182—SIX WALNUT CHAIRS. ITALIAN: UMBRIAN. XVI CENTURY

Sgabello type; with carved scrolled panel backs; carved apron panel; seat with carved ornamentation on ends; carved side supports for back finished with acanthus-leaf finial; straight legs and stretchers.

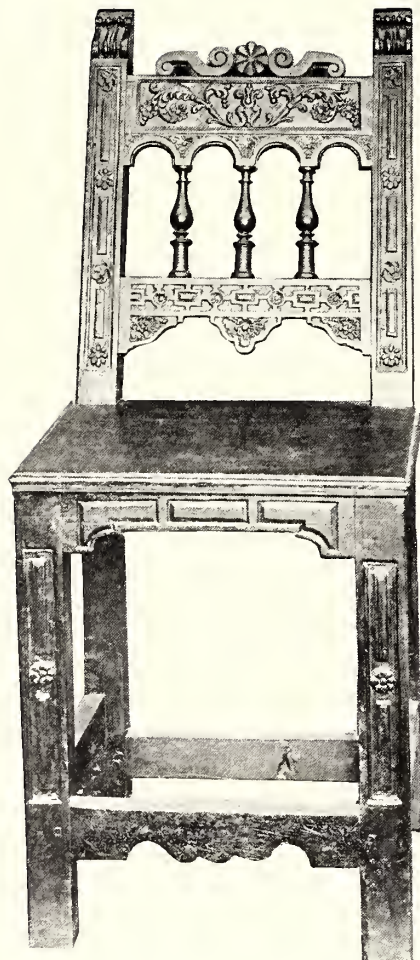


183—PAIR OF TUSCAN WALNUT CHAIRS. ITALIAN. XVI CENTURY

Sgabello type. Triangular-shaped backs, the sides carved with scrolled acanthus-leaf volutes set at an angle, the tops with voluted acanthus leaves, the centers with molded vertical ribs. Molded octagonal seats on square pedestals, shaped front supports and shaped back supports.

184—WALNUT ARMCHAIR. ITALIAN. XVI CENTURY

Straight square back, with carved and gilded finials. Straight arms on turned supports, straight square legs and carved front rail. Seat and back covered with red velvet.



185—FOUR CHAIRS IN WALNUT. ITALIAN. XVI CENTURY

Square back with square carved side supports, shaped back rail carved with rosettes and scrolls, horizontal carved splat with turned spindles, straight legs, square wooden, molded seat.

186—TWO CHAIRS IN WALNUT. ITALIAN. XVI CENTURY

High straight back, with carved vase-shaped finials, the head-rail and horizontal splats carved and pierced in scroll pattern, and having a central panel inlaid in a lighter-colored wood. Square wooden seat; straight square legs.

187—TWO CHAIRS. WOOD. LATE XVI CENTURY

The composition as well as the decoration is in the Mediaeval Gothic style. The quatrefoils decorating the chairs are made after Andrea Pisano, who sculptured scenes relating to the story of St. John the Baptist and of which some are here reproduced.

It is impossible to identify satisfactorily the coats-of-arms seen on the chairs. One of them, however, shows the arms of a noble family of Verona, and another a noble family of Dalmatia. Much restored.

188—WALNUT CHAIR. FLORENTINE. XVI CENTURY

Sgabello type. Shield-shaped back, the sides carved with voluted acanthus leaves, the top with scrolls and pointed leaves, the center with escutcheon of coat-of-arms. Square pedestal, front support carved with voluted acanthus leaves and fluted base. Octagonal molded seat with shaped back support.

189—BUREAU IN WALNUT. ITALIAN. XVI CENTURY

Bureau with three drawers, the front of each one divided into small panels; the center decorated with a carved mask. Side ornaments with carved cherubs' heads and foliage. Molded base.

Height, 3 feet 2½ inches; length, 4 feet 9½ inches; depth, 1 foot 11¾ inches.

190—WALNUT CABINET. FLORENTINE. XVI CENTURY

Rectangular shape. Oblong molded cornice top and carved frieze, which forms two small drawers. Below, the front is divided into two panels (forming hinged doors, with bronze door pulls) by three fluted and astragalled Ionic pilasters. The base below is molded. The ends are paneled and flanked by pilasters matching those on the front.

Height, 3 feet 6½ inches; length, 6 feet; depth, 2 feet 3 inches.

191—CABINET IN WALNUT. FRENCH: GOTHIC STYLE. XVI CENTURY

The cabinet is rectangular shape, with chamfered ends; flat molded hinged top. The front and sides are composed of two rows of carved paneling separated by projecting moldings. In the middle of the upper row in front is a hinged door with a beautiful Gothic iron lock. In the lower paneling is a drawer. The cabinet is supported on four carved legs. Above the cabinet is an upright back piece divided into four carved panels, surmounted by a carved and pierced frieze. This is surmounted by three carved angels. On the top and sides are the coat-of-arms of a Savoie family. Very rare shape. (Restored.)

Height, 8 feet 3 inches; width, 3 feet 9 inches; depth, 2 feet 1 inch.

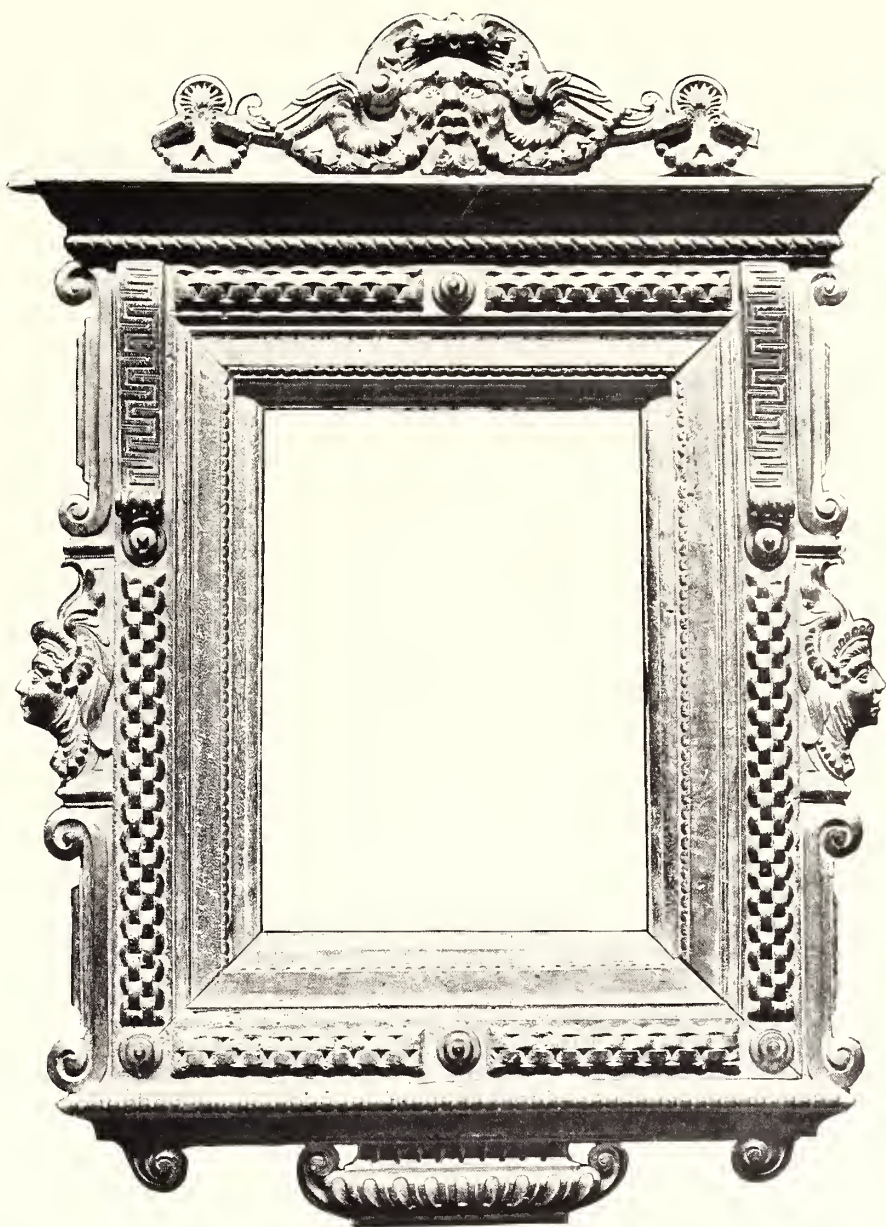
192—MIRROR FRAME IN WALNUT. ITALIAN: FLORENTINE. XVI
CENTURY

The frame is decorated partly with a conventionalized Greek pattern and partly with a pattern like a carved chain. A row of pearls is seen on the lower part. On the top is a human mask, bearded, with heavy garlands on each side of its mouth. On the sides are masks of young women wearing head-dresses decorated with plumes. Exceptionally fine work.

Height, 26 inches; width, 18 inches.

There are analogies with several frames, one in the B noit Oppenheim Collection, reproduced in Catalogue, No. 109; one in the Hainauer Collection; one in the Kunstgewerbe Museum, Berlin, both reproduced in Guggenheim: "Le Cornice Italiane," pl. 84 and 89. The masks on sides show similarities with a mask on a frame in the Guggenheim Collection, Venice; and is reproduced in the same book, pl. 99.

(Illustrated)



No. 192—MIRROR FRAME IN WALNUT. ITALIAN: FLORENTINE. XVI CENTURY

193—WALNUT CASSONE. FLORENTINE. XVI CENTURY

Rectangular shape, with hinged lid. The paneled front is carved all over in a scrolled foliage design. In the center, two sirens holding a coat-of-arms. At the ends of the panel are carved lions' heads and bunches of grapes. The base is elaborately carved and molded, and rests on paneled feet. The lid has a carved border. In the middle of side panels are iron handles.

Height, 2 feet; length, 5 feet 7 inches; depth, 1 foot 10 inches.

(Illustrated)

194—WALNUT CASSONE. FLORENTINE. XVI CENTURY

Rectangular shape, with hinged lid. The paneled front is carved all over in a scrolled foliage design. In the center, two sirens holding the coat-of-arms of the Castelli family. At the angles are female caryatides. The base is elaborately carved and molded. The lid has a carved border. All is supported on lion's paw feet. In the middle of side panels, iron handles.

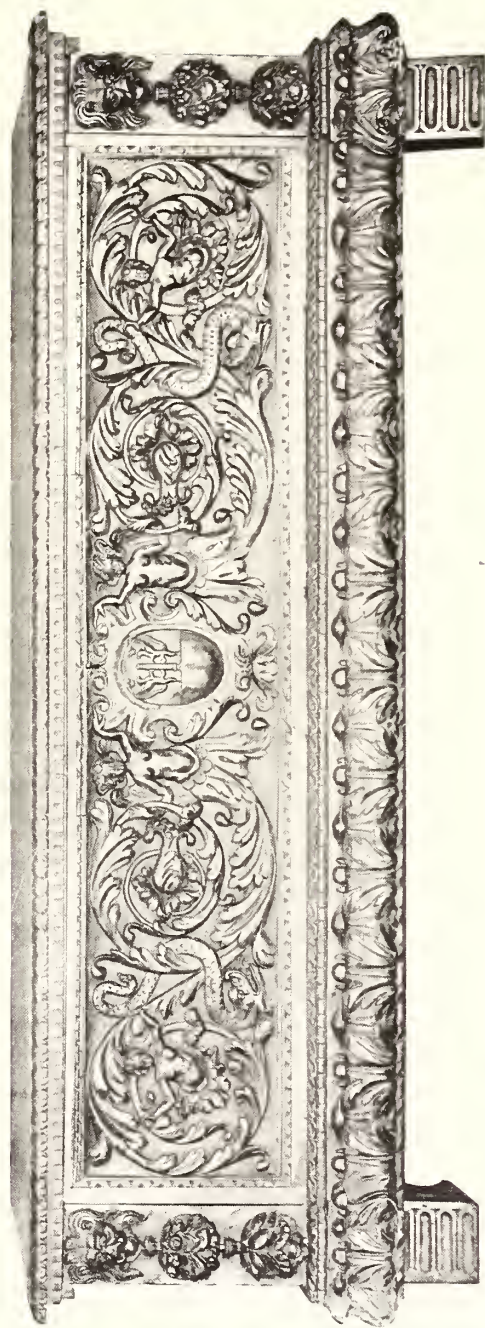
Height, 1 foot 10½ inches; length, 5 feet 3½ inches; depth, 1 foot 11½ inches.

(Illustrated)

195—WALNUT CASSONE. ABRUZZO, ITALY. XVI CENTURY

Rectangular shape, with hinged lid, bordered with carving. The front and side sunken panels are surrounded by a molding carved in leaf pattern, and have in the center a contemporary lock ornament and key. The base on the front and sides is boldly carved in a fruit and foliage design. The angles are formed by female caryatides ending in volutes. The feet are lion's paw feet on circular bases.

Height, 1 foot 10 inches; length, 4 feet 10 inches; depth, 2 feet.



196—WALNUT CASSONE. FLORENTINE. XVI CENTURY

Rectangular shape, with hinged lid molded and carved. The front panel is molded and carved on either side of a central carving of a child's head with two rectangular designs, an oval in the center surrounded by foliage. Beneath this is a deep carved panel in oval designs; all supported on a heavily molded base. The side panels have iron handles. Rare shape.

Height, 2 feet 3 inches; length, 5 feet 6 inches; depth, 2 feet.

(Illustrated)

197—WALNUT CASSONE. FLORENTINE. XVI CENTURY

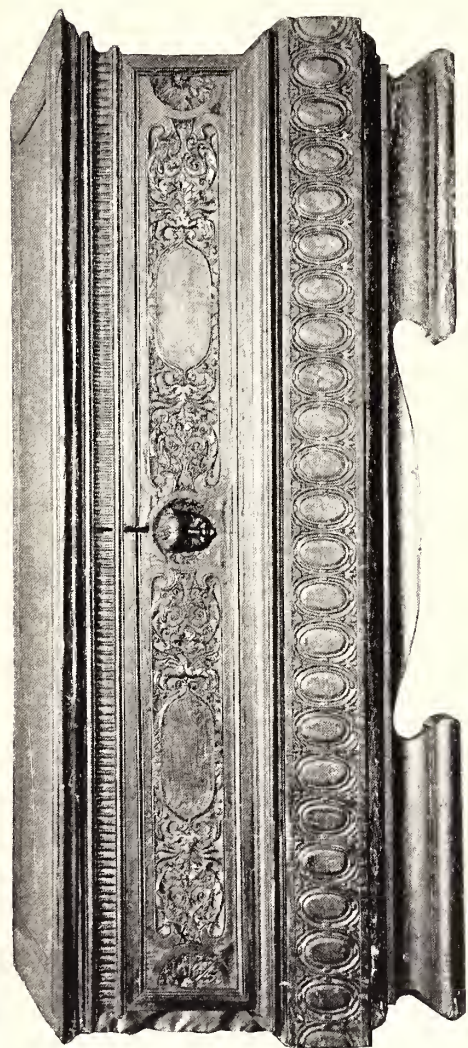
Rectangular shape, with hinged lid. The front very beautifully carved with two sirens and Eros holding a wreath enclosing a coat-of-arms. The sides are heavily carved in a foliage pattern. The domed lid is molded and the feet are formed as lion's paws. There is an incurved base which is gadrooned. Very beautiful carving; Florentine bronze patina.

Height, 2 feet 2 inches; length, 6 feet; width, 2 feet.

(Illustrated)

198—WALNUT CASSONE. FLORENTINE. XVI CENTURY

Companion to the preceding.



199—BOOKCASE. VENETIAN. XVI CENTURY

Walnut bookcase ornamented with carved and gilded and colored side pieces and a pediment with a winged bull symbolizing an evangelist. The bookcase is divided into two sections with two glazed doors in each section, lined with green silk. The side panels open and are fitted with small shelves. There are two narrow drawers at the bottom. See *Good Furniture*, September, 1917.

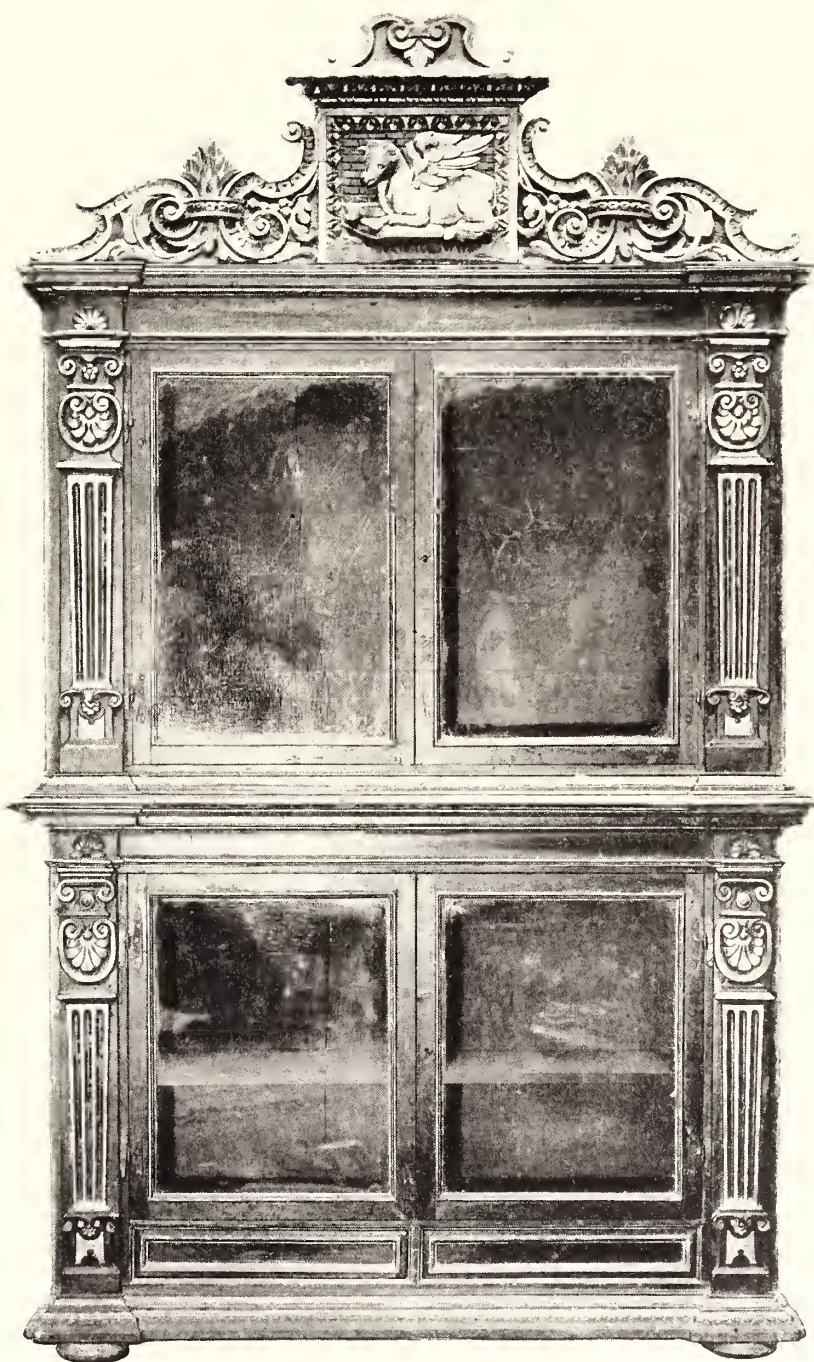
Height, 8 feet 9 inches; length, 5 feet 3½ inches; depth, 17 inches.

(Illustrated)

200—DOORWAY IN CARVED AND GILDED WOOD. FLORENTINE. XVI CENTURY

There is a fluted column on either side, with Corinthian capital supporting a lintel carved and gilded and polychromed in scrolled design and cherubs' heads. The columns are on molded bases with gilded coat-of-arms.

Height, 11 feet 1 inch; extreme width, 9 feet; depth, 10 inches.



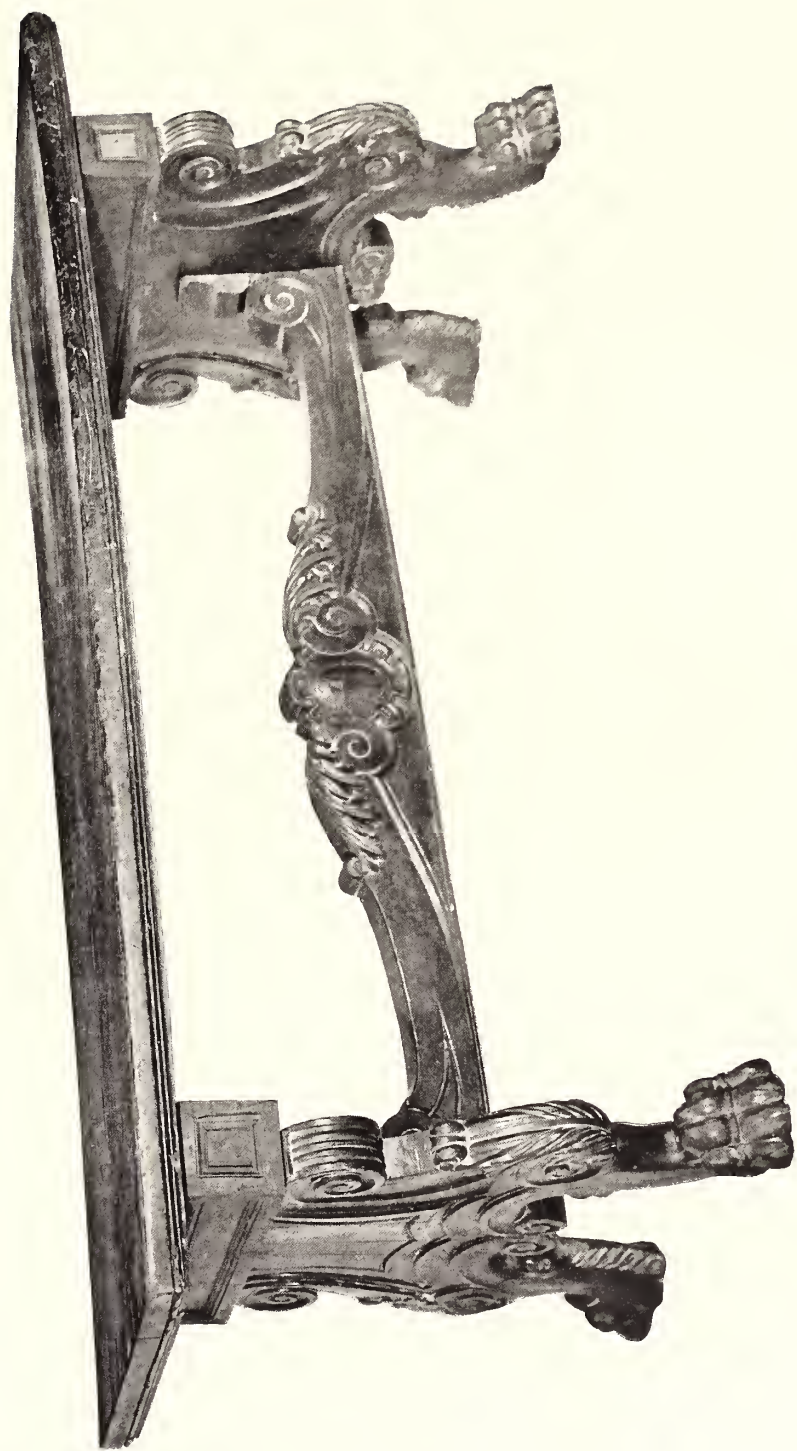
No. 199—BOOKCASE. VENETIAN. XVI CENTURY

201—LARGE CENTER TABLE IN WALNUT. ITALIAN. XVI CENTURY

Heavy oblong top, with molded edge. The lyre-shaped legs are exceptionally heavy and richly carved with bold acanthus-leaf volutings, enclosing molded panels and terminating in lion's paws. The longitudinal brace is elaborately carved.

Height, 2 feet 8 inches; length, 6 feet 10½ inches; width, 2 feet 9 inches.

(Illustrated)



No. 201—LARGE CENTER TABLE IN WALNUT. ITALIAN. XVI CENTURY

202—TABLE IN WALNUT. FRENCH: BACHELIER DE TOULOUSE. XVI
CENTURY

The table is of carved walnut, decorated with little window-like spaces between the columns. It has small medallions inscribed inside of ornaments in intaglio, cherubs' heads and swans.

Attributing this to Bachelier de Toulouse, who followed a course of instruction under Michael Angelo in Italy, is justified by comparing it with other pieces of furniture by the French artist, now in the Chiny Museum and in the South Kensington Museum, London.

Length, 4 feet 11 inches; height, 2 feet $7\frac{1}{2}$ inches; width, 2 feet $7\frac{1}{2}$ inches.

(Illustrated)



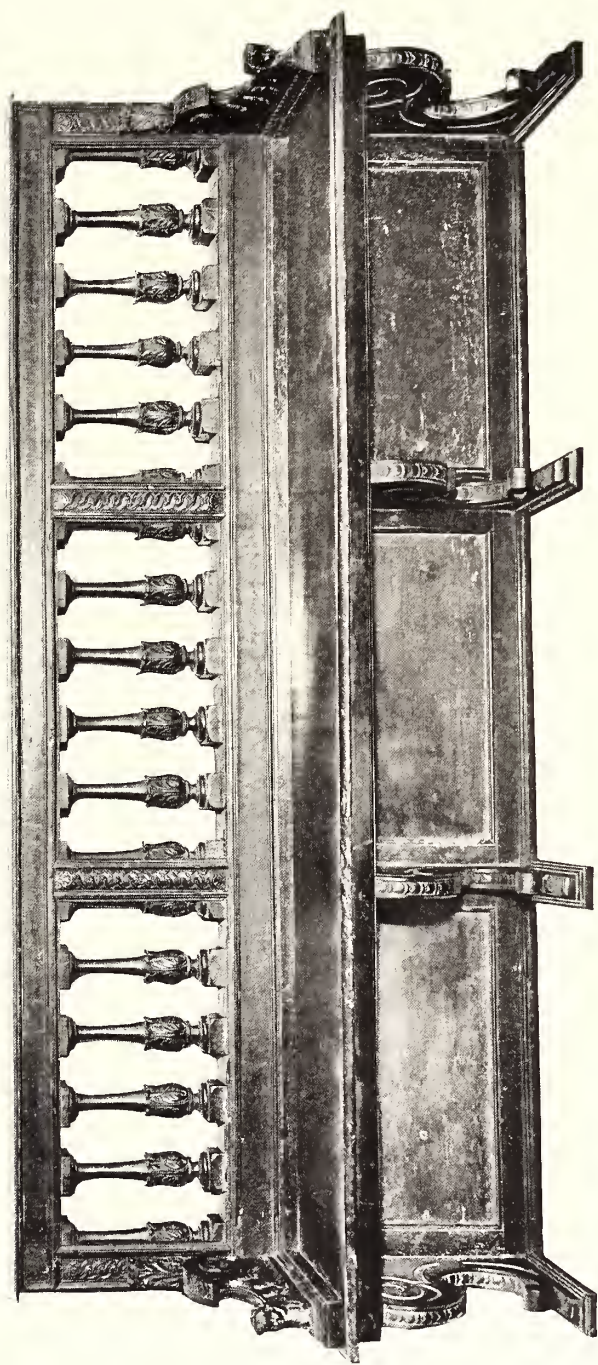
No. 202—TABLE IN WALNUT, FRENCH, XVI CENTURY.
By BACHELIER DE TOULOUSE

203—BENCH IN CARVED WOOD. FLORENTINE. XVI CENTURY

Bench in carved walnut with back in balustrade effect. On the arms are seen small cherubs' heads, supported on four large voluted brackets on molded bases.

Height, 3 feet 7 inches; length, 8 feet 2 inches; width, 1 foot 7 inches.

(Illustrated)



No. 203—BENCH IN CARVED WOOD. FLORENTINE. XVI CENTURY

204—CABINET IN OAK. FRENCH: SCHOOL OF LYONS. SECOND HALF
OF XVI CENTURY

The cabinet is single bodied. It has two doors and two drawers in front profusely decorated. The decoration, as in most of the productions of the School of Lyons, consists of flat ornamental designs composed of foliage scrolls, rosaces, garlands, grotesque masks and female heads.

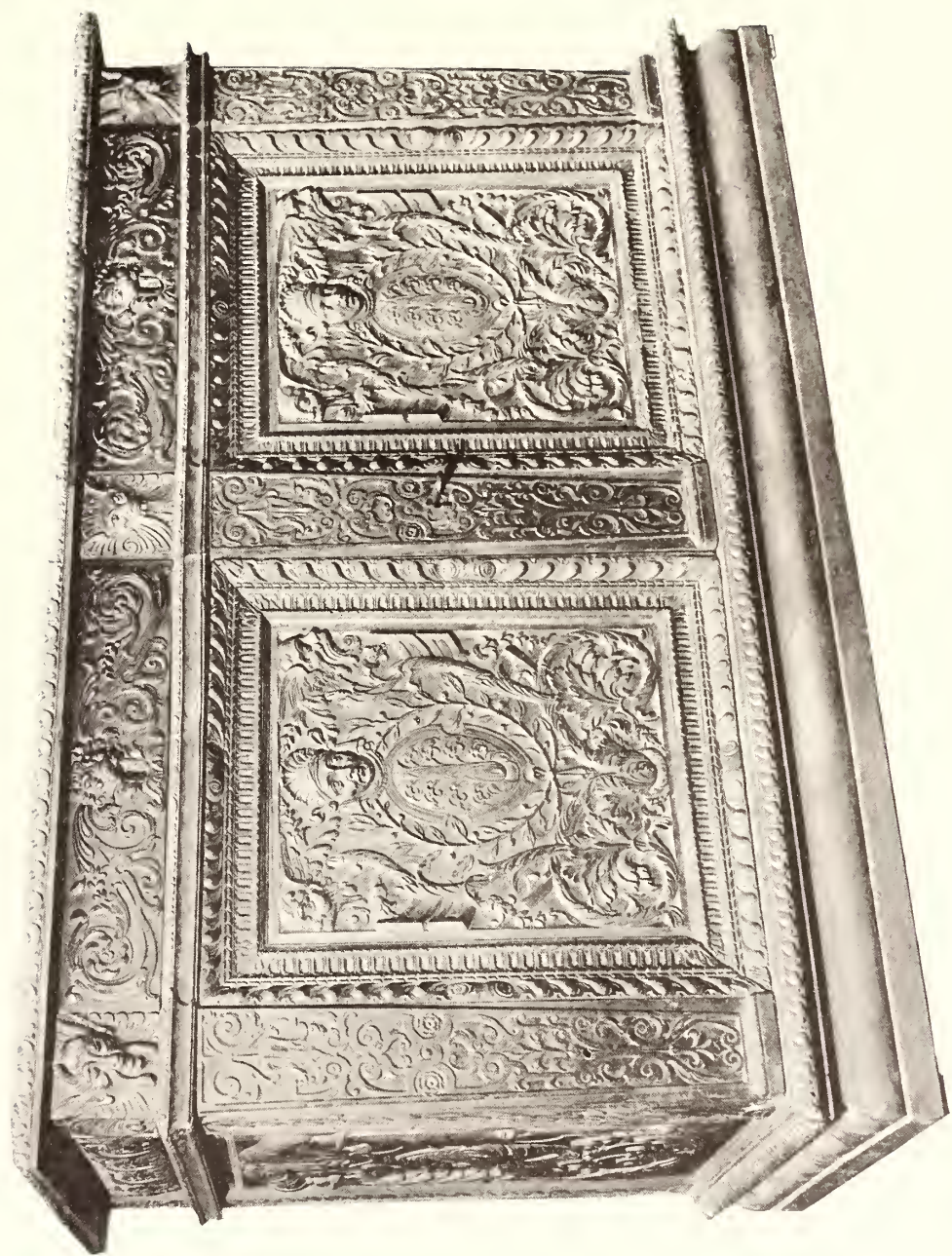
Height, 3 feet 6 inches; width, 5 feet 8 inches; depth, 2 feet 4 inches.

From the Bardini Collection.

Illustrated by Bode: "Italienische Hausmöbel der Renaissance," p. 73.

The cabinet at first sight seems Italian. A more attentive examination, however, shows its close relationship to the productions of Lyons, where French workers were well acquainted with Italian productions and with works of antiquity. The same elements of decoration are seen, among others, in a cabinet and chest in the Musée des Arts Décoratifs, Paris (Metman et Brière: La Musée des Arts Décoratifs. Le Bois, Vol. I, pl. 55); in a chest and cabinet in the Metropolitan Museum of Art; in a cabinet from the Aynard Collection; in a dresser from the Chabrière Arles Collection. (Giraud: Exposition retrospective de Lyon, 1877, pl. 19, 32), etc.

(Illustrated)



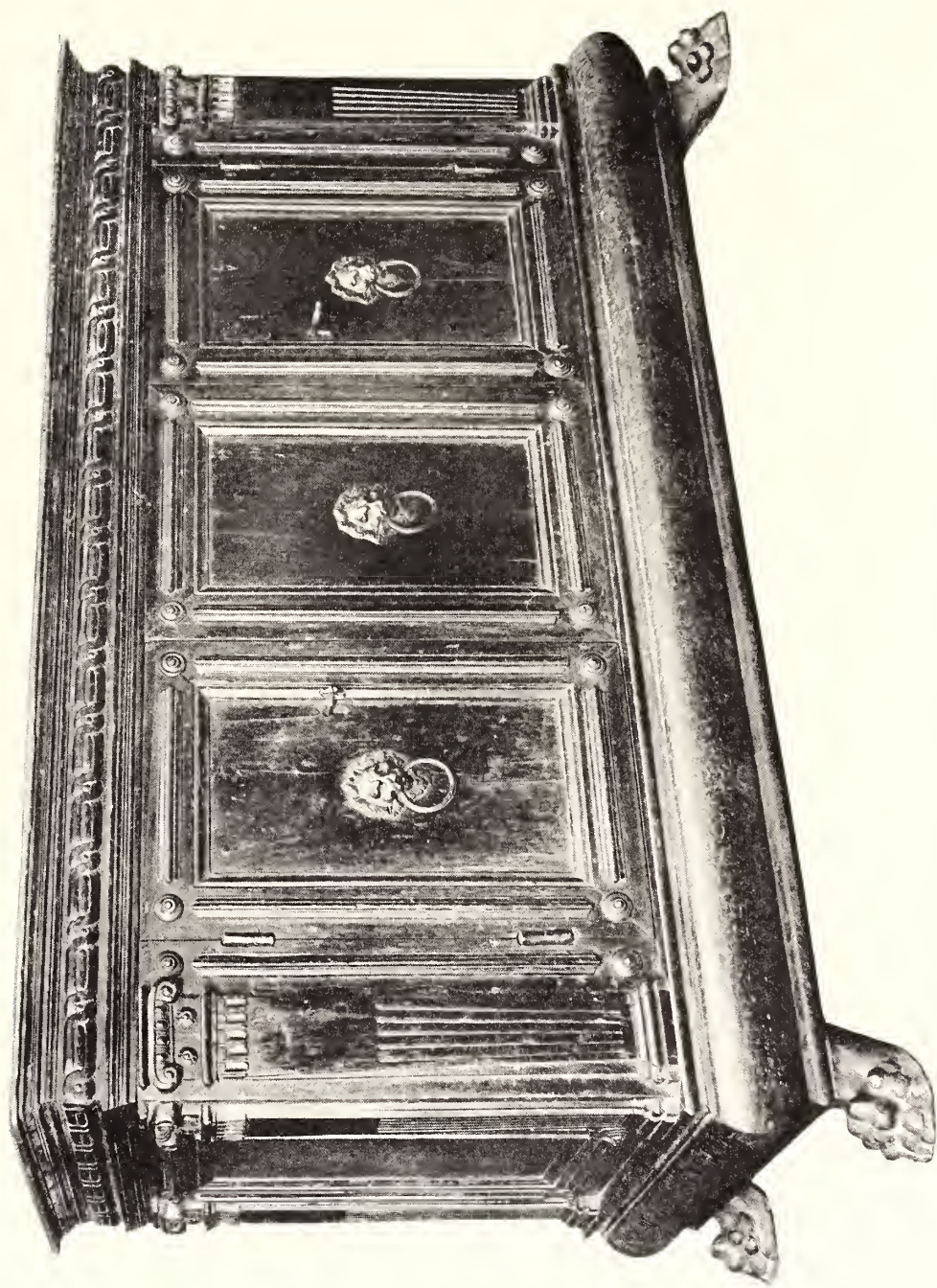
No. 204—CABINET IN OAK, FRENCH, SECOND HALF OF XVI CENTURY

205—WALNUT CABINET. FLORENTINE. XVI CENTURY

Rectangular shape. Oblong molded cornice top, with carved frieze. The front is divided into three panels, in the middle of each a bronze lion's head, and has a fluted and astragalled Ionic pilaster on each end. The base is heavily molded; the sides are paneled and flanked by pilasters, corresponding to those in front. The whole rests on four lion's paw feet. Very rare shape.

Height, 3 feet 6½ inches; length, 5 feet 9½ inches; depth, 2 feet 4 inches.

(Illustrated)



No. 205—WALNUT CABINET. FLORENTINE. XVI CENTURY

206—TWO STOOLS IN WALNUT. FLORENTINE. XVI CENTURY

Of Sgabello form. The supports are carved in a design of bold scrollings enclosing a carved mask. Lion's paw feet. Molded seat.

Height, 19½ inches.

(Illustrated)

207—HIGH PEDESTAL IN GILDED WOOD. ITALIAN. XVII CENTURY

Of Sgabello form. The two side pieces support square molded tops, are carved with bold volutes enclosing pendants of husk design below which are oval medallions and grotesque masks, and are supported on lion's paw feet. Entirely gilt on brown background.

Height, 4 feet 2 inches.

(Illustrated)

207A—HIGH PEDESTAL IN GILDED WOOD. ITALIAN. XVII CENTURY

Same as preceding.

(Illustrated)

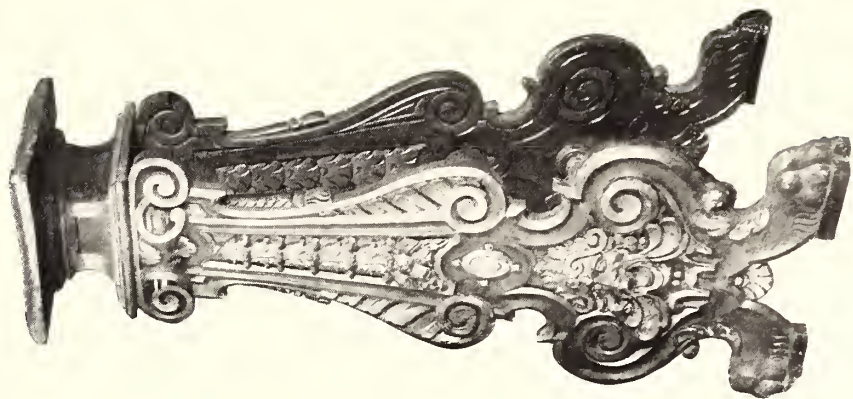
208—TWO ARMCHAIRS. VENETIAN. XVII CENTURY

Square back, wooden frame consisting of inlaid panels decorated with circles and rosettes in gilt; the center of back is cane. The seat is cane surrounded by a similarly treated wooden frame. Beneath is an apron piece with the same decorations. The arms are slightly bent. The legs are molded at the top and taper toward the bottom. Antique red damask cushions.

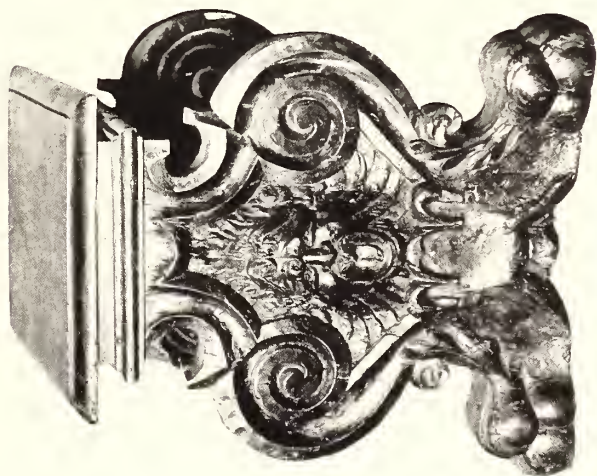
209—HIGH PEDESTAL IN GILDED WOOD. ITALIAN. XVII CENTURY

Of Sgabello form. The two side supports, which terminate in a square molded top, are carved with bold volutes at the sides enclosing pendants of husk design, are further decorated with cherubim heads, rosettes and shells, and rest on lion's paw feet. The entire design is gilt with a black background.

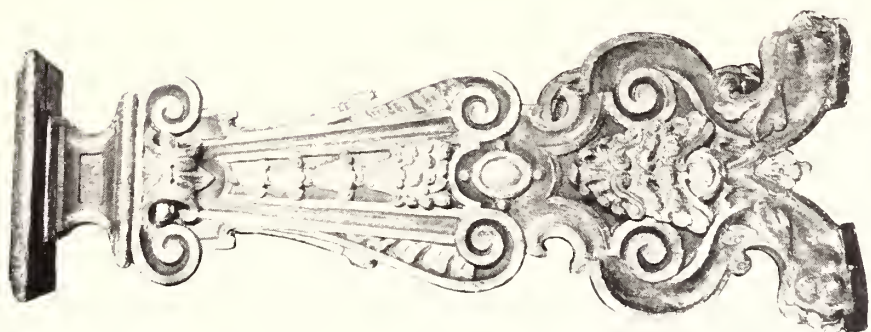
Height, 4 feet.



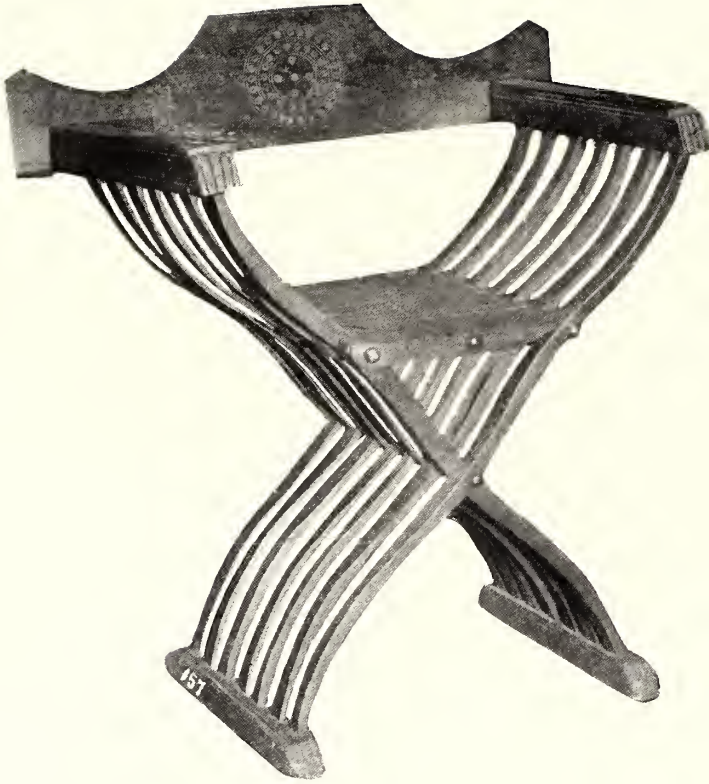
207A



206



207



210—SAVONAROLA CHAIR IN BEECHWOOD. ITALIAN. XVII CENTURY

Curved sides and base, formed of eight interlacing square supports, pivoted at their intersections so as to form a folding chair with square seat. Shaped back-rail, with incised monogram, front with incised decoration, straight arms with ball and molded ends and straight base-rails.



211—SAVONAROLA CHAIR IN BEECHWOOD. ITALIAN. XVII CENTURY

Curved sides and base, formed of seven interlacing square supports, pivoted at their intersections so as to form a folding chair with square seat. Shaped back-rail, with incised monogram, front with incised decoration, straight arms with molded ends and straight base-rails.



212—TWO ARMCHAIRS IN WALNUT. ITALIAN. XVII CENTURY

High square back, with carved and gilded acanthus-leaf finials. Straight molded arms on square supports, square legs and square side-rails. Covered with old leather secured with large brass-headed nails.

MAJOLICAS OF THE XV AND XVI CENTURIES

A large part of the majolicas described hereafter are from the collection of Miss Walters Cacciola of Taormina, Sicily, and other famous collectors. They represent the first period of Italian majolicas—that epoch when the artists went to Spain to learn the art of majolica working, and returning to Italy, executed specimens in Spanish-Moorish style, adding portraits, figures and style details absolutely Italian. Some of the pieces have been signed on the back with the date, the name of the fabric or the artist's name.



213—BOWL IN MAJOLICA. CENTRAL ITALY. BEGINNING OF XV CENTURY

In the center, a Siren crowned, and holding two lilies in her hands. On her breast and on her limbs are seen three coats-of-arms granted to the majolica workers by the civic authorities. The color scheme is extremely quiet, because the effect is obtained solely by the use of manganese and a very little copper-green. Only specimen of its kind; obtained in the excavations of the wells of Orvieto.

Diameter, 10 $\frac{3}{4}$ inches.

214—BOWL IN MAJOLICA. MILANESE. BEGINNING OF XV CENTURY

Majolica bowl with four handles, decorated in the center by a tree with a coat-of-arms. Belonging to the notable number of rare majolicas of the Sforza family.

Diameter, 10 inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

215—VASE IN MAJOLICA. FLORENTINE. XV CENTURY

In the form of a small column with two coats-of-arms of the Medici family.

Height, 8 $\frac{5}{8}$ inches.



216—LARGE BOWL OF MAJOLICA. CENTRAL ITALY. BEGINNING OF
XV CENTURY

The decoration, obtained by employing copper-green and manganese, represents a Queen giving unicorns a drink. Very rare example; specimen of the first products of the ceramic art in Italy; brought to light in the excavating of the wells of Orvieto.

Diameter, $12\frac{3}{8}$ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

217—PLAQUE IN MAJOLICA. MANTUAN. XV CENTURY

Plaque in majolica, with decoration cut in with a stick and in bas-relief, representing the Virgin with the Child Jesus and a cherub's head.

Height, 16 inches; width, $10\frac{1}{2}$ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

218—TILE. ORVIETO. EARLY XV CENTURY

Representing a falcon.

Square, 9 inches.

219—TILE. ORVIETO. EARLY XV CENTURY

With a coat-of-arms among branches.

Square, 9 inches.

220—PLATE IN MAJOLICA. MANTUAN. XV CENTURY

Majolica plate, with decoration in relief of yellow on a manganese ground. In the center, coat-of-arms of a Mantuan family. This very rare specimen was made in the factories of the Dukes of Mantua.

Diameter, 9 $\frac{1}{4}$ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

221—WATER JAR IN MAJOLICA. PAVIA. XV CENTURY

Water jar of majolica, with portrait of noble lady, work cut in with stick.

Height, 8 inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

222—PLATE IN MAJOLICA. FLORENTINE. BEGINNING OF XV CENTURY

Majolica plate, decorated in the center with a griffon and diversified ornamental motifs. The style still showing the influence of Oriental art, and the technique in the decoration, in relief, blue on a white background, carries back this unique, magnificent exemplar of the beginning of the art of majolica-making in Florence to the early years of the fifteenth century.

Diameter, 10 $\frac{1}{2}$ inches.



223—VASE IN MAJOLICA. CAFFAGGIOLO. XV CENTURY

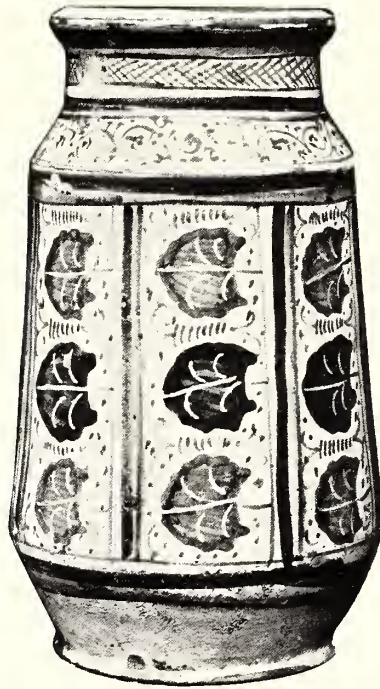
Cylindrical shape, with incurved sides and annular rim. Decorated, on a white ground, in blue and green with touches of manganese, with two bands of pointed-leaf scrolls between borders of lines.

Height, $7\frac{7}{8}$ inches.

224—HOLY WATER FONT IN MAJOLICA. FAENZA. XV CENTURY

The vessel intended to contain the consecrated water leans on a bracket supported by an eagle. Above, in two heart-shaped shields, are seen the coat-of-arms of the family of that Avogadro who was court poet to Cosimo de' Medici, the elder. In the middle is a bas-relief done with a stiek, representing the Virgin and the Child. Unique specimen of great decorative beauty in the lines, in the choice of ornamental motifs, and in the color scheme carried out in a harmonious blending of green and blue.

Height, 2 feet 1 inch.



225—LARGE VASE IN MAJOLICA. FLORENTINE. XV CENTURY

White vase, with decorations in blue and manganese. The type of the majolica, the technique and the decorative motifs show that this vase is one of the first specimens made by the Florentine artists of the fifteenth century.

Height, 9¾ inches.

226—PLATE IN MAJOLICA. FLORENTINE. XV CENTURY

In the middle, kneeling on a raft that is rocked gently on the sea where a fish appears in transparency, is the portrait in caricature of the famous maker of medallions, Sperandio, indicated humorously by the inscription: SPERO-INDIO. Bordering it is a simple decoration in Spanish-Moorish style which attests the great antiquity of this very rare specimen, obtained from the collection of Prince Baucina of Palermo, Sicily.

Diameter, 9½ inches.

227—PHARMACY VASE: CAFFAGGIOLO. XV CENTURY

Incurved cylindrical shape with two looped and twisted handles. Decorated with the name of the drug, scrollings and zigzag in blue and yellow on white ground.

Height, 8¾ inches.

228—VASE IN MAJOLICA. FAENZA. XV CENTURY

Vase in majolica, form of small column, with representations of a dog and a snail. Below runs a brief inscription, whose import is undecipherable. Beautiful specimen from the factory Casa Pirota.

Height, 7⅜ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

229—SCULPTURE IN ENAMELED AND POLYCHROMED MAJOLICA.
FAENZA. XV CENTURY

Majolica, with great predominance of manganese and copper green, representing the "Flight into Egypt." Very rare specimen.

Height, 18 inches; width, 13 inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

230—VASE IN MAJOLICA. FAENZA. XV CENTURY

Vase in majolica, with decoration of peacock's feathers on a yellow background. In the center may be read the following inscription: IERA EX INVENTIONE. Very rare specimen.

Height, 7½ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

231—PLATE IN MAJOLICA. FLORENTINE. XV CENTURY

In the center the scene of the "Judgment of Paris" is represented, with the ancient city of Florence in the background. Unique specimen of great artistic importance and historical as an authority on Florentine topography.

Diameter, 10 $\frac{1}{4}$ inches.

From the Castellani Collection of Rome.

232—PLATE IN MAJOLICA. FLORENTINE. XV CENTURY

Majolica plate, decorated with a tree and the coat-of-arms of Pietro Soderini, last Supreme Magistrate (Gonfaloniere) of the Florentine Republic.

Diameter, 13 inches.

From the Molinier Collection, Paris.

233—DECANTER IN MAJOLICA. FLORENTINE. XV CENTURY

Majolica decanter, three-lobed, with the coat-of-arms of the Panciatichi family of Pistoia. Done in blue, yellow, green and manganese. Under the handle is the mark of Faenza.

Height, 7 $\frac{1}{2}$ inches.

234—PLAQUE IN MAJOLICA. FAENZA. XV CENTURY

In relief, representing the apparition of Christ to St. Francis; red relief, white ground, yellow frame.

Height, 19 inches; width, 13 inches.

235—VASE IN MAJOLICA. FLORENTINE. XV CENTURY

Majolica vase, three-lobed, decorated with a scene of hunting the wild boar, recalling perhaps the myth of Meleager.

Height, 9 $\frac{1}{4}$ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

236—PLATE IN MAJOLICA. FAENZA. XV CENTURY

Plate of majolica, decorated in the center by the figure of an ass, with the inscription: LASSAME CHEL FARO. Border of leaves and different ornamental motives.

Diameter, 13½ inches.

From the Molinier Collection, Paris.

237—VASE IN MAJOLICA. FAENZA. XV CENTURY

In the form of a jug, decorated in the center with a medallion having a leonine head.

Height, 7 inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

238—VASE IN MAJOLICA. FLORENTINE. XV CENTURY

In the form of a small column with twisted rope-like handles. In the center the coat-of-arms of the Chigi family. Very rare specimen.

Height, 9 inches.

239—VASE IN MAJOLICA. FAENZA. XV CENTURY

Spherical form, with four handles; all of the body decorated in blue on a white ground with flowers and foliage. Very rare specimen.

Height, 15½ inches.

240—DISH FOR HOLDING EGGS IN MAJOLICA. FAENZA: ITALY. XV CENTURY

Very rare form in the shape of an escutcheon. The top and bottom in a beautiful design of blue on white ground, all lustered.

Length, 8 inches; width, 6¾ inches; height, 3 inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.



241—PLATE IN MAJOLICA. URBINO. BY ANDREIOLI SALIMBENE.
XV CENTURY

Lustered plate decorated with scene of Parnassus. On the back is the signature of the artist: A. S. [Andreioli Salimbene]. Very rare specimen.

Diameter, 10½ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.



BACK OF PLATE



242—PLATE IN MAJOLICA. URBINO. BY MAESTRO GIORGIO. XVI
CENTURY

Lustered plate decorated with a scene of war. On the back is an inscription with the signature of the artist:

4 de Ottobre

1523

M. Giorgio
da Ugubio.

Very rare specimen.

Diameter, 11¼ inches.



BACK OF PLATE

243—VASE IN MAJOLICA. FAENZA. EARLY XVI CENTURY

This very rare vase comes from the famous "Casa Pirola" and is most artistically decorated in the style of the celebrated master, Valerio Belli. The entire surface is ornamented with scrolls, masks, cornucopias, human figures and bands of ornament. Its dark blue coloring is greatly enhanced by the design of the coat-of-arms of the Colombini family for whom it was made. The two side handles add character to its artistic shape. Very rare specimen.

Height, 14 inches.

From the collection of Prince Baucina, of Palermo, Sicily.

(Illustrated in Color)



No. 243—VASE IN MAJOLICA. FAENZA. EARLY XVI CENTURY



244—PLAQUE IN MAJOLICA. FAENZA (CASA PIROTA, 1529)

Majolica plaque representing the "Arrival of the Magi." To the right, in front of the grotto, the Virgin is seated with the Child, and St. Joseph is standing with an expression of wonder and reverence on his face; in the background are the shepherds. To the other side is the landscape and the star is shown that guided the Magi on their journey to Bethlehem. The artist has treated this so-oft-repeated subject in a manner all his own, which brings back to our mind the pictures of primitive Italian art. On the back of the plaque, within a coat-of-arms, is the inscription: "IN DEO SEMPER"; below J. S. MDXXVIII N. PISAVRI.

The work is done in very beautiful colors, light blue predominating; characteristic of the Casa Pirota.

Height, 8½ inches; width, 4¾ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

These plaques are very rare; another such is in the Carrand Collection in the Bargello Museum.

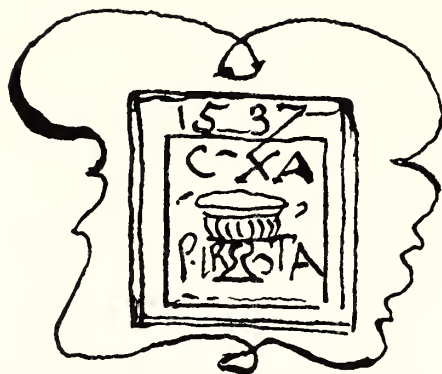
245—PLATE IN MAJOLICA. CASA PIROTA: ITALIAN (1537)

Round plate, with blue and yellow decorations. The scene represents one of the reception rooms of the Vatican. In the center is seen Pope Paul III (Farnese) sitting on a throne, with the Papal tiara, surrounded by cardinals, artists and others of his court. Many of the personages standing seem to represent artists of the period, notably the second one on the right, who has much resemblance to the portraits of Michael Angelo, who received from Pope Paul III the charge to build St. Peter's. The Pope is represented in the act of crowning his son Pietro Luigi, who subsequently became Duke of Parma.

Diameter, 8½ inches.

This unique and historical plate is also interesting on account of the portraits and the mark of the fabric on the back. In a very fine state of preservation.

(Illustrated in Color)



MARK ON BACK OF PLATE



No. 245—PLATE IN MAJOLICA. CASA PIROTA: ITALIAN (1537)

246—PLATE IN MAJOLICA. PESARO. BY FRA GIRONIMO. XVI CENTURY

Plate decorated with scene of war between the Israelites and Philistines near Bethulia. On the border of the plate is seen Judith cutting off the head of Holofernes. On the back is an inscription with the signature of the artist: "Come Juditha ammazo Oloferne fate in Pesaro in mia bottega. 1542. Fra Gironimo" (How Judith killed Holofernes made in Pesaro in my workshop. 1542. Fra Gironimo). Very rare specimen; beautiful coloring.

Diameter, 14½ inches.

From the collection of Miss Walters Cacciola of Taormina, Sicily.

247—LARGE PLATE IN MAJOLICA. FRATTA. XVI CENTURY

In the center is represented the Crucifixion with two Saints, surrounded by an inscription and medallions in which are the busts of sixteen saints. Decorated in green and yellow. Probably inspired by a Byzantine plate.

Diameter, 15 inches.

248—PLATE IN MAJOLICA. FLORENTINE. XVI CENTURY

In the middle, on a beautiful dark blue background in white and blue, a decoration representing the Ascension. A large blue border with masks, cherubs and scrolls.

Diameter, 10 inches.

249—LARGE VASE IN MAJOLICA. ITALIAN. XVI CENTURY

The body is ornamented with musical instruments, shields, armor, etc., in white on a blue ground. In front a *baccuccio*, beneath which is a circle with masks and other motifs.

Height, 18 inches.

250—VASE IN MAJOLICA. HISPANO-MOESQUE. XVI CENTURY

Spherical form; gold drawing on blue ground. Metallic iridescence.

Height, 6¼ inches.

251—VASE IN MAJOLICA. HISPANO-MOESQUE. XVI CENTURY

Similar to preceding.

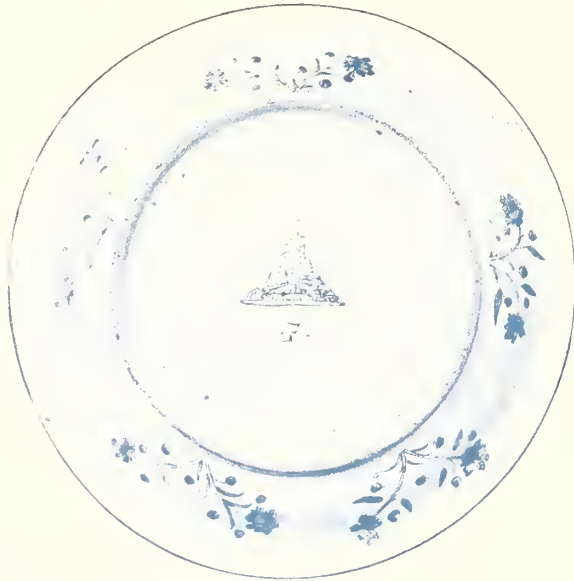
252—MEDICI PORCELAIN PLATE. FLORENTINE. ABOUT 1580-1600

Round plate, white ground, blue decoration of flowers, foliage, two hunters, representations of sun and moon. On the back six sprays of flowers in blue and the mark of the fabric (the Dome of Florence and the letter "F"), the signification of which is interpreted in two ways. Some think that it refers to the Grand Duke Francis I: others that it refers to Florence, where Francis I established the first known fabric of European porcelain. In a very good state of preservation.

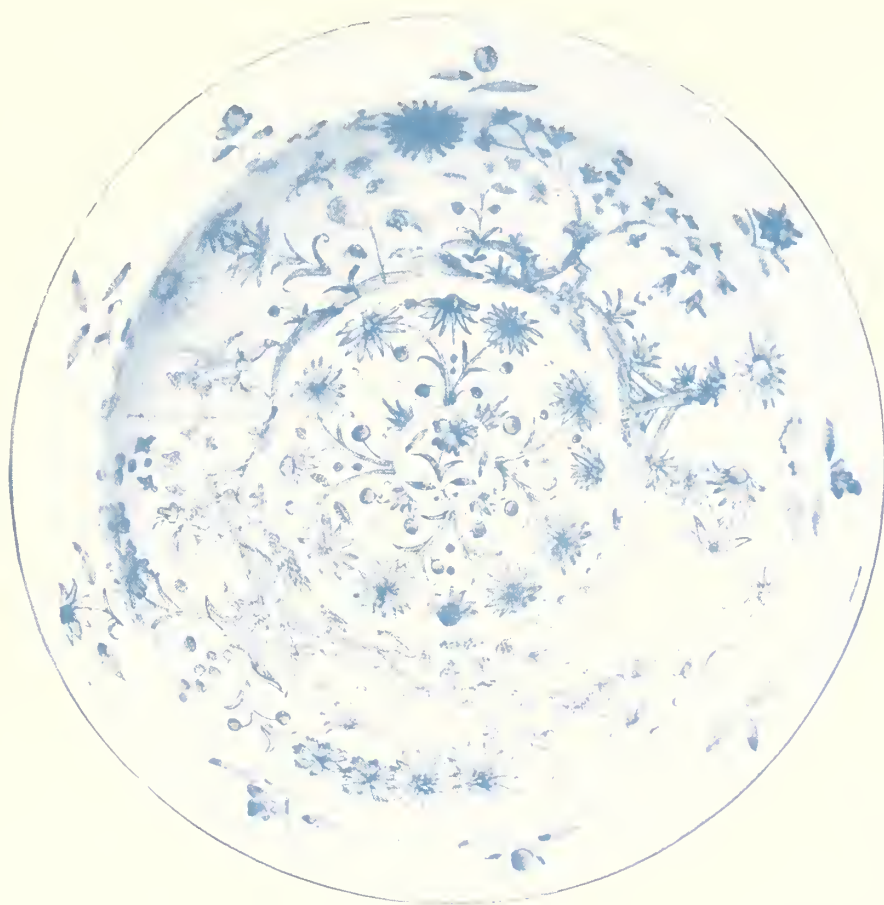
The Medici porcelain, so called, because some of the specimens have the Medici arms painted upon them, is now very scarce, not more than about thirty-six pieces being known. They are scattered in museums and private collections such as: The South Kensington Museum, the Sèvres Museum, the M. C. Drury E. Fortnum Collection, the Alessandro Castellani Collection, the Collection of the King of Portugal, the Baron Davillier Collection, the former Spitzer Collection, the Baron Gustave de Rothschild Collection, etc.

From the Funchini Collection of Arezzo.

(Illustrated)



BACK OF PLATE



No. 252—MEDICI PORCELAIN PLATE. FLORENTINE. ABOUT 1580-1600

253—PLATE IN MAJOLICA. FRATTA. END OF XVI CENTURY

Representing a theatrical scene with the public looking on.

Diameter, 14 inches.

254—LARGE PLATE IN MAJOLICA. CASTELLI. XVI CENTURY

Representing a musical concert. Border with flowers and *putti*.

Diameter, 16 inches.

255—VASE IN MAJOLICA: A BECCUCCIO. ITALIAN. XVI CENTURY

With two handles; on the front the coat-of-arms of the Piccolomini family. The body is decorated with yellow ornaments and figures on a blue background.

Height, 16½ inches.

256—PLATE IN MAJOLICA. URBINO. XVI CENTURY

On a white ground, decorated in yellow and brown in Raphaelesque manner; in the center two coats-of-arms; on the top two sirens holding a medallion with bust of Eros. Probably made for the marriage of the two families represented by the coats-of-arms.

Diameter, 8⅞ inches.

257—PLATE IN MAJOLICA. URBINO. XVI CENTURY

Representing the portrait of a lady in yellow on a dark blue ground, with a ribbon about the shoulders bearing the inscription "Gentile Bella." This kind of a plate was often made as a gift to ladies.

Diameter, 7⅝ inches.

258—GROUP OF ENAMELED AND POLYCHROMED TERRA-COTTA. URBINO. XVI CENTURY

Representing the Adoration of Christ in a grotto; on each side two angels playing music; on the top a group of three angels. Beautiful coloring. Very rare specimen.

Height, 19 inches.

BRONZE PLAQUETTES OF THE XIV,
XV AND XVI CENTURIES

259—BAS-RELIEF IN BRONZE. ITALIAN. MICHELOZZO MICHELOZZI
(1396-1470)

Molded in the form of a Tabernacolo frame with crocketed Gothic arched top and "poppy" finial, paneled pilasters and molded base. Occupied by a three-quarter-length figure, modeled in low relief, of the Virgin supporting the Child on her left arm. Above are two flying angels holding a crown over her head.

Height, 7 inches; width, 4 inches.

From the Bardini Collection.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, pl. XLII.

260—BAS-RELIEF IN BRONZE. PISAN. XV CENTURY

Shaped as a trefoiled and pointed-arched panel flanked by two Gothic buttresses, surmounted by a pointed crocketed gable and pierced and modeled, in low relief, with a figure of Christ on the cross with the Virgin and St. John on either side.

Height, 3½ inches; width, 2 inches.

From the Bardini Collection.

Another very similar example in the Berlin Museum. Illustrated, Catalogue, pl. XXXVII.

261—PLAQUETTE IN BRONZE. NORTH ITALIAN. XV CENTURY

Rectangular shape, with molded frame. Modeled, in low relief, with a "Deposition in the Tomb." The disciples and Holy Women laying the body of Christ in the tomb. In the distance is Golgotha, crowned with crosses. Completely gilded.

Height, $4\frac{1}{4}$ inches; width, $3\frac{1}{4}$ inches.

From the Bardini Collection.

262—PLAQUETTE IN BRONZE. NORTH ITALIAN. IL MODERNO. XV
AND XVI CENTURIES

Rectangular shape, with molded frame. Modeled, in low relief, with a subject of a "Pietà." The upright, undraped body of Christ shown to the waist and supported by Mary Magdalene and St. John. Flanked by two candelabra supporting, by a festoon tied with scrolled ribbons, a tablet with the Sacred Monogram. Below, the sculptured front of the tomb forms a dado.

Height, $3\frac{1}{4}$ inches; width, $2\frac{1}{4}$ inches.

From the Bardini Collection.

Another example is in the Berlin Museum. Illustrated, Catalogue, pl. L.

263—PLAQUETTE IN BRONZE. NORTH ITALIAN. SCHOOL OF MO-
DERNO. XVI CENTURY

Rectangular shape, with raised frame. Modeled, in low relief, with a subject, "A Roman Triumph." Armed men, some bearing trophies, while others on horseback are issuing from the gate of a city.

Height, 2 inches; width, 3 inches.

From the Bardini Collection.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, pl. LIV.

264—BRONZE PLAQUETTE. PADUAN. XV CENTURY

By a Paduan master influenced by Mantegna. Rectangular shape, with round-arched top. Modeled, in low relief, with a figure of the Virgin looking to the left and holding on her lap the undraped Child Christ, surrounded by cherubim. Mounted as a Pax in a Tabernacolo frame, with pointed pediment surmounted by a figure of the Deity holding an orb and flanked by figures of St. Gabriel and the Virgin. Frieze incised with an Ave Maria inscription and supported by two cylindrical Doric pilasters. Broken base and plinth incised with Latin inscription. At the sides are panels of niello work. Partially gilded.

Height, 6 inches.

From the Bardini Collection.

(Illustrated)



No. 264—BRONZE PLAQUETTE. PADUAN. XV CENTURY



265—PLAQUETTE IN BRONZE. PADUAN. XV CENTURY

Rectangular shape, with molded frame and scrolled cresting with ring for suspension. Modeled, in low relief, with a full-length figure of the Virgin surrounded by Angels. Holding the Child Christ in her arms, she stands on a terrace with an ornamented balustrade. Behind her is an architectural niche, while two of the angels, standing on columns, hold a double floral festoon above her head. By a Paduan influenced by Mantegna.

Height, 5¼ inches; width, 3½ inches.

From the Bardini Collection.

Other examples are in the Louvre, Victoria and Albert, and Berlin Museums. Illustrated, Berlin Catalogue, pl. XLVI.



266—PLAQUETTE IN BRONZE. ITALIAN. IL SANSOVINO (1486-1570)

Rectangular shape, with molded frame. Modeled, in low relief, with a Virgin seated under a canopy on a throne seat, with a vase of lilies beside her, a closed book in her right hand and with her left holding on her lap the Child Christ. Standing at her side and looking upward is the infant St. John the Baptist.

Height, 6 $\frac{1}{4}$ inches; width, 4 $\frac{1}{2}$ inches.

From the Bardini Collection.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, pl. LXXI.



267—PLAQUETTE IN BRONZE. PADUAN. ANDREA DEL BRIOSCO—
CALLED IL RICCIO (1470-1532)

Rectangular shape, with raised frame. Modeled, in low relief, with a figure of St. Roch standing in a landscape, with buildings and figures in the distance. He holds a Pilgrim's staff and hat in his left hand, and with the right he points to the plague spot on his thigh.

Height, 3 inches; width, 2¼ inches

From the Bardini Collection.

Molinier gives this plaque unhesitatingly to Vloerino, whom he identifies with Riccio. Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, pl. LXI.

268—PLAQUETTE IN BRONZE. NORTH ITALIAN. IL MODERNO. XV-
XVI CENTURIES

Rectangular shape. Modeled, in low relief, with a round-arched niche, in which is seated the Virgin holding on her lap the Christ Child, with boy angels on either side and a decorated pedestal below.

Height, 3 inches; width, 2¼ inches.

From the Bardini Collection.

Another example is in the Louvre Museum. Illustrated, No. 185, in Molinier's "Plaquettes."



269—PLAQUETTE IN BRONZE. FLORENTINE. XV CENTURY

Modeled, in low relief and without background, with the seated figure of the Virgin with her right hand upraised. She supports on her lap the Child Christ, who holds in His hand some fruit He has taken from a dish presented to Him by an infant St. John the Baptist.

Height, 4 inches.

From the Bardini Collection.

270—PLAQUETTE IN BRONZE. NORTH ITALIAN. IL MODERNO. XV-XVI CENTURIES

Rectangular shape, with raised frame. Modeled, in low relief, with an elaborate architectural niche, occupied by a seated figure of the Virgin holding the Child Christ. Above are flying angels and festoons and below is a sculptured sarcophagus flanked by nude figures.

Height, 2¾ inches; width, 2¼ inches.

From the Bardini Collection.

Other examples are in the Louvre and Berlin Museums. Illustrated. Berlin Catalogue, pl. L.

SCULPTURE IN BRONZE OF THE
XIII, XV AND XVI CENTURIES



271—CANDLESTICK IN BRONZE. FRANCO-FLEMISH. EARLY XIII CENTURY

Mounted on a lion is a young cavalier dressed in a long gown trimmed with a border and opened in front. He is bent forward and with both hands is opening the jaws of the animal whose head is turned toward him. On his shoulders rests a candlestick with an incised design. The tail and the candlestick are new.

Height, 8½ inches.

From the Bardac Collection.

There is an almost identical candlestick in the Musée "des Antiquités de la Seine inférieure" which figured in Paris at the "Exposition retrospective de l'art français" in 1900 under the number 413. There are also two candlesticks coming from the Spitzer Collection and reproduced in Giraud: "Les Arts du métal à l'exposition de l'Union central des Beaux Arts 1880," pl. 14, Nos. 6 and 8, which show many analogies with this candlestick. In the Albert Oppenheim Collection reproduced in catalogue, pl. 66, and in the Martin le Roy Collection in its catalogue, Vol. III, pl. No. 2, are also shown similar candlesticks.



272—GROUP IN LEAD. PADUAN. XV CENTURY

Group representing Charity—a woman seated, with the head covered by a veil; near her a child standing, with folded hands. Only specimen. On a red marble base.

In a copy in bronze, published by Dr. W. Bode, in his work on Italian bronzes, it is classified as a work by Antico. This group being a casting in lead, certainly represents the first idea that the artist, representing Charity with the child, wished to convey, while in the copies in bronze, the detail of the child is omitted.

Height, 8 inches.



273—BUST IN BRONZE. FLORENTINE. XV CENTURY

Portrait bust of Alfonso I d'Este, third Duke of Ferrara. Of such expression and character as to warrant attributing it to one of the greatest Florentine artists of the end of the fifteenth century. On red marble base.

Height, 14½ inches.



ANTONIO AVERLINO (?)—CALLED IL FILARETE

1410—1470

Sculptor of the famous bronze doors of St. Peter's in Rome

274—BAS-RELIEF IN BRONZE. ITALIAN

Bas-relief representing Baptistina de Campofervoso, wife of Jacob III, Prince of Piombino. Bust to left, the hair waved over a velvet ribbon; the face is young and smiling. Under the neck, the inscription:

BAPTISTINA. DE. CAMPO. FERVOSO
IACOBI. III. PLUMBINI
DNI. VXOR.

It is the only portrait known of the Genoese "Belle." Frame in carved and gilded wood.

Baptistina de Campofervoso or Campofregoso was the daughter of Janus of Campofregoso, Duke of Genoa in 1447. Jacob III took the title of Prince in 1457 and died the 22d of March, 1474.

Height, 2 feet 3 inches; width, 1 foot 7 inches.

ANDREA DI MICHELE CIONE DEL VERROCCHIO

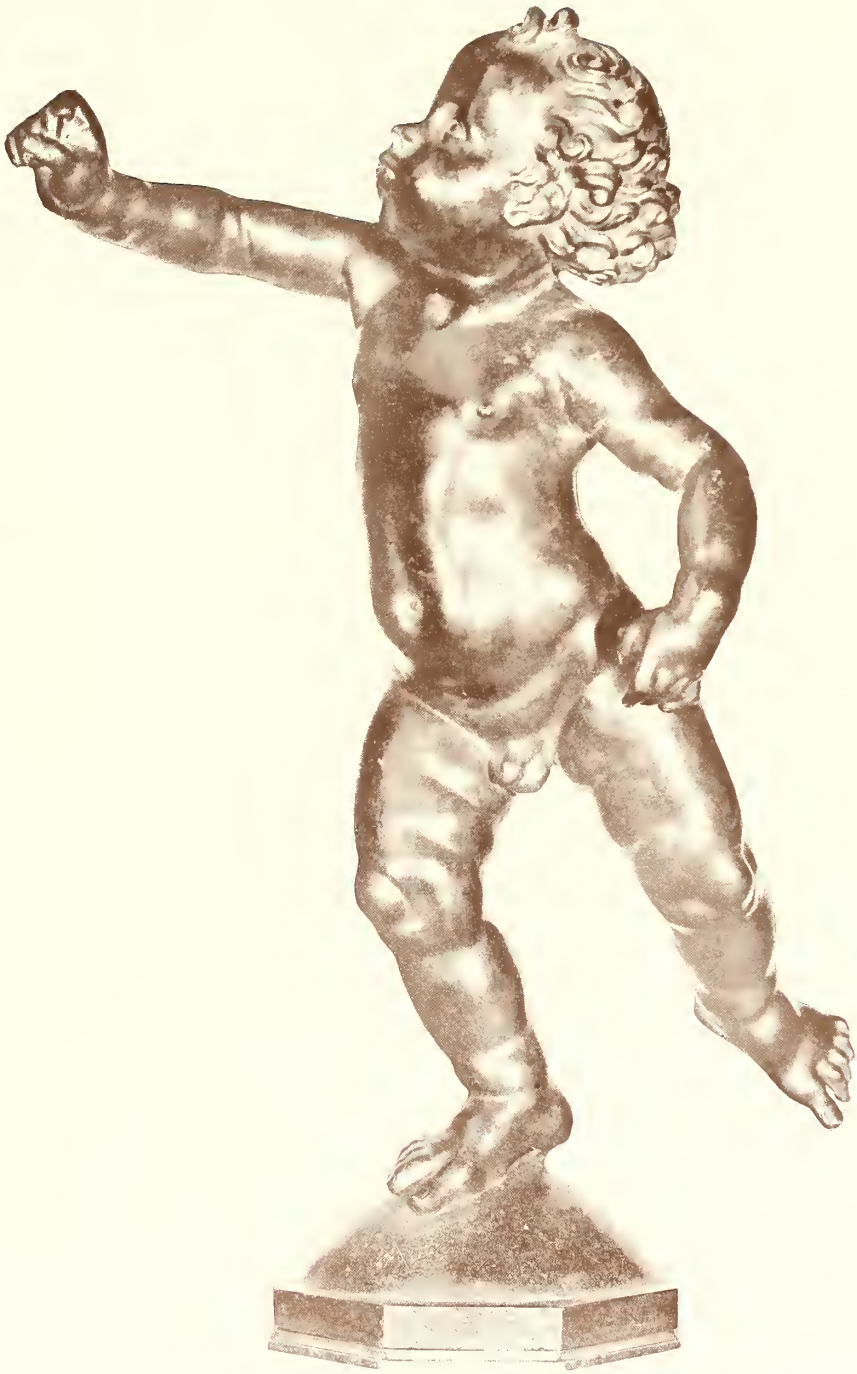
Born in Florence 1435; died in Venice 1488. Active in
Florence, Rome, Venice.

275—BRONZE PUTTO. ITALIAN

Standing with one foot on a hemisphere, the body of the boy is leaning forward with an unusual lightness and balance. His right arm is raised and he was holding in it originally a long trumpet which he was blowing and which is indicated by the puffing of the cheeks. The model for this statuette, of such unusual interest and beauty, is in the Gustave Dreyfus Collection in Paris. It is in terra-cotta and is acknowledged by all writers on Verrocchio as his authentic work. (See Bode: "Denkmäler," p. 142, pl. 440; Hans Mackowsky: "Verrocchio," p. 21, fig. 15; Maud Cruttwell: "Verrocchio," p. 70, pl. 13.) It was probably intended for a fountain, as seen in another *putto* by Verrocchio, the famous boy of bronze, squeezing a fish, which he made for Lorenzo dei Medici for his villa at Careggi, now in Palazzo Vecchio, and of which Vasari and all other writers speak with the greatest enthusiasm and appreciation. Both *putti* show the same lightness and marvelous workmanship characteristic of Verrocchio's best productions. Vasari, in his work on the most famous artists of his time, Vol. III, speaks of other *putti* by Verrocchio, not yet identified, and of which one, made for the clock of Mercato Nuovo, had a movable arm and struck the hour on a bell with a hammer. Its pose must have been very similar to the *putto* here reproduced.

Height, 2 feet 2½ inches.

(Illustrated)



NO. 275—BRONZE PUTTO. ITALIAN. XV CENTURY.
BY ANDREA DI MICHELE CIONE DEL VERROCCHIO

ALESSANDRO LEOPARDI

1480—1540

276—BAS-RELIEF IN BRONZE. ITALIAN

In the not very crowded ranks of Venetian sculptors anterior to Vittoria (in Venice the plastic art does not now, and did not then, flourish vigorously) Alessandro Leopardi is the one who, more decisively than the others, stepped aside from purely decorative sculpture to meet and successfully solve some of the arduous problems of the great art. This bas-relief, representing the left profile-view of a warrior accoutered in helmet and cuirass, is the portrait of Capilliata Colleoni, as is indicated clearly by the following inscription on its base:

CAPIL. COL. C. F. BERG.

COP. SSRE. D. SVP.
IOH. BOCACCH.
PRO.

FLO
RIDI
TEMPOR IS
MEMO
RIA

SEMP. VICTOR.
F.S.P.Q.F.LEG.II.
P. L. M.

C I O C C

C L X V I I

In a gilded wood frame.

Capilliata Colleoni, son of Galeazzo Carpiiglione and of Riccarda Colleoni, was, as recorded in the inscription given above, Captain-General of the Roman church under Urban V, at whose obsequies he assisted in 1371. Ancestor of the widely-renowned military leader, Bartolomeo Colleoni, who was the inspiration of the most beautiful of Andrea Verrocchio's statues, he was lord of the stronghold of Brivio, situated near Bergamo, and later conquered and destroyed by the Duke of Milan. The inscription to the portrait attests the friendship which bound Capilliata Colleoni to one of the greatest Italian writers, Giovanni Boccaccio, the famous author of the "Decameron." Indeed, Boccaccio twice went as Ambassador from the Florentine Republic to the court of Urban V, where he certainly had opportunity to know Colleoni.

When it is recalled that Alessandro Leopardi, by order of the family, executed in 1495 the magnificent base of the equestrian statue of Bartolomeo Colleoni in Venice, it will seem very probable that the bas-relief with the portrait of Capilliata was originally intended to decorate that base.

Height, 2 feet 7 inches; width, 1 foot 7 inches.

There is an analogous marble bas-relief in Paris, in the Jacquemart André Museum.

(Illustrated)



No. 276—BAS-RELIEF IN BRONZE. ITALIAN. XV CENTURY.
 BY ALESSANDRO LEOPARDI

277—TWO STATUETTES IN BRONZE. ITALIAN. STYLE OF JACOPO
SANSOVINO. END OF XV CENTURY

Two andirons in bronze, with dolphin feet, surmounted by the figure of Venus standing upon a sphere.

Height, 1 foot 5½ inches.

278—TWO STATUETTES OF HORSES IN BRONZE. PADUAN. END OF
XV CENTURY

Two horses in the act of walking, heads high, mouths open. Each has a collar decorated with a head and some flowers. The high-spirited pose of the horses, the powerful modeling, the accuracy in detail, justify the attributing of these pieces to the school that flourished in Padua at the end of the fifteenth century, after Donatello had executed his wonderful decorations in bronze in the church of St. Anthony. On green marble bases.

Each, 10 inches high.

279—TWO LIONS IN BRONZE. VENETIAN. XV CENTURY

They are sitting upright on their hind legs; probably from a Venetian stairway where they held banners or coats-of-arms. Very remarkable character of the period.

Height, 15 inches.

280—BUST IN GILDED BRONZE. ITALIAN. XV CENTURY

Representing Francesco Sforza of Milan. The comparison with the few other busts of "Il Filarete" extant (see Antonio Munz e Michele Lazzaroni, "Il Filarete," Rome, 1910) and with the small globes that may be seen in the bronze doors of the Basilica of St. Peter's, Rome, executed by Averlino, justify attributing to him this small bust, a memory of the sojourn which "Il Filarete" made in Milan and of his relations with the Sforza family, for whom he made many pieces in the Castle. On a wooden base.

Height, 7 inches.



281—GILT BRONZE FRAME WITH PLAQUE IN GREEN ENAMEL: VIR-
GIN AND CHILD. VENETIAN. XVI CENTURY

The Virgin is seated wearing a dress with passementerie around the neck, wrists and waist. On her head is a draped scarf which falls to her shoulders. A full mantle is draped on her knees. The Infant naked, except for a scarf, stands, giving the benediction, on the lap of His mother, who is supporting Him with her hands. The frame is in gilded bronze decorated with scrolls, leaf work, flowers, fantastic animals, arrows, quivers and ribbons, displayed in the most charming fashion over the surface.

This charming little picture shows clearly the style of Jacopo Sansovino. It is in all probability a proof executed in Venice from a plaque by him.

Height, 10½ inches; width, 9½ inches.

SCHOOL OF GIOVANNI DA BOLOGNA

1524—1608

282—GROUP IN BRONZE. ITALIAN

Representing Hereules overthrowing the Nemean Lion. The hero, entirely nude, is in the act of striking the beast with his club. The upper part of the body is bent markedly backward, the feet seem rooted in the earth, all the muscles of the huge body are tense in the supreme gathering together of his prodigious strength to give irresistible force to the blow. The artist has been pleased to give proof of his anatomical knowledge showing all the minute details of the admirable body and seemingly all the momentary developments of the powerful feat. On a porphyry base.

Height, 2 feet 4 inches.

From the Cardinal d'Altens Collection, Rome.

(Illustrated)



No. 282—GROUP IN BRONZE. ITALIAN. XVI CENTURY.
SCHOOL OF GIOVANNI DA BOLOGNA

283—STATUETTE IN BRONZE. ITALIAN. ELIA CANDIDO. ABOUT
1570

Representing Perseus. The mythological hero, so dear to the Italian sculptors of the Renaissance, is represented standing, completely nude, with the head covered by a characteristic helmet. In the right hand he clasps tightly the hilt of a sword, while the left arm is raised. The beautiful statuette, with its skilful, forceful modeling, is the perfect counterpart in form, in technique, and in the equipoise of the superb figure, with the other statue of Eolus, found in the collection of Francis I de' Medici at Florence, and published in the review, *Les Arts* (1911, No. 110, p. 7). On green marble base.

Height, 1 foot 10½ inches.

(Illustrated)



NO. 283—STATUETTE IN BRONZE. ITALIAN. ABOUT 1570.
BY ELIA CANDIDO

ALESSANDRO VITTORIA

1525—1608

284—GROUP IN BRONZE. ITALIAN

Representing Venus playing with Cupid, the goddess entirely nude, with a bouquet of flowers in the right hand, and with the little Cupid who is mounted on a tree trunk. On porphyry base.

Together with the other very fine group in this collection representing Venus in the act of burning the arrows of Cupid, who is weeping, this bronze belongs to that series of delightfully pagan dreams to which Alessandro Vittoria was pleased to give tangible reality in the form of small groups so much sought for and so rare. Convincing comparisons may be made with the two figures of the J. P. Morgan Collection, published by Bode in his work on "Bronze Statuettes" (p. 23)—Unpublished Model.

Height, 22 inches.

(Illustrated)

ALESSANDRO VITTORIA

1525—1608

285—GROUP IN BRONZE. ITALIAN

Representing Venus and Cupid. The goddess, half-draped, is burning the arrows of Cupid, who is weeping. On porphyry base.

The same may be said of this little group as has been said of the other bronze representing Venus playing with Cupid, even with respect to the opportunity of comparing it with the two figures of the Morgan Collection, published by Bode in his work on "Bronze Statuettes."—Unpublished Model.

Height, 1 foot 9 $\frac{1}{4}$ inches.

(Illustrated)



NO. 284—BRONZE GROUP. ITALIAN. XVI CENTURY.
BY ALESSANDRO VITTORIA



NO. 285—BRONZE GROUP. ITALIAN. XVI CENTURY.
BY ALESSANDRO VITTORIA



286—BRONZE MORTAR. ITALIAN. XVI CENTURY

Cylindrical shape, with curved spreading sides, molded rim, body decorated, in low relief, with monastic monogram (A. P. C. surmounted by a cross) and two projecting handles shaped as lions' heads.

Height, 14 inches; diameter, 11 inches.

287—GROUP IN BRONZE. SCHOOL OF MICHELANGELO. XVI CENTURY

Representing Hercules with the lion gripped between his knees and in the act of rending the lion's mouth. Vigor and strength are here represented with the masterly skill which the great teacher knew how to impart to his pupils. Only exemplar of this subject.

Height, 1 foot 2¼ inches.

288—BAS-RELIEF IN BRONZE. ITALIAN. XVI CENTURY

Representing the portrait bust of a lady with an interesting headdress. Velvet background, in a small wooden tabernacle.

Height, 8½ inches; width, 7 inches.

289—STATUETTE IN BRONZE. ITALIAN. XVI CENTURY

Representing Hercules running with a club. On a Cipollino marble base.

Height, without base, 12½ inches.



290—BRONZE EWER. FLORENTINE. XVII CENTURY

Ovolo-shaped body, with incurved rim and molded foot, fixed scrolled and molded over-handle springing from satyr masks, and straight spout supported by winged Grecian sphinx-head with shaped escutcheon below.

Height, 30 inches.

291—STATUETTE IN BRONZE. ITALIAN. XVII CENTURY

Representing Venus, nude with the right arm raised holding a fruit. On a marble base.

Height, 15 inches.

292—TWO SMALL BUSTS IN BRONZE. FRENCH. LOUIS XVI

Busts in dull black finish, representing Achilles and Ajax. Bases in small column style in white and yellow marble.

Heights, 17½ and 19½ inches.



293—TWO GILDED BRONZE WINE BOTTLES. VENETIAN. XVI CENTURY

Glass bottles covered with gilded bronze cases pierced in beautiful design. On each side two lion masks holding a chain. On the cover a *putto*. Glass in one bottle broken. Very rare specimens.

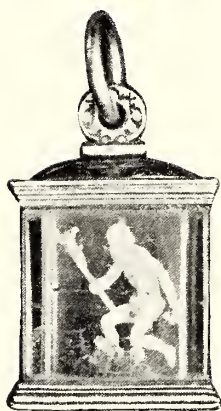
Heights, 16½ and 18½ inches.

From Taylor Collection, London.

GOLDSMITH'S OBJECTS

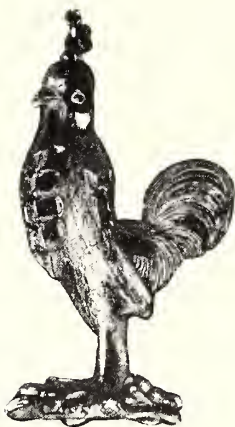
The goldsmith objects that follow are from the Spitzer, the Guilhou, the Castellani and other famous collections. Among these pieces are a rock crystal cup, very probably executed by Benvenuto Cellini himself, and an agate bowl and a rock crystal cross which undoubtedly came from his atelier. The gold enameled tumbler is an exceptionally rare piece. The twenty-four pendants, with precious stones and real pearls, most of which are Italian, sixteenth century, belong to the finest production of the time.

The collection as a whole, in size and rarity, can be compared only with that of the Pitti Palace, of Baron Ferdinand Rothschild of London, of Baron Gustave Rothschild of Paris, of Mr. J. P. Morgan in New York and of Mr. C. P. Taft of Cincinnati.



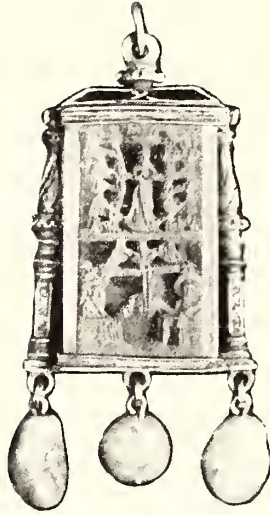
294—PENDANT RELIQUARY IN ROCK CRYSTAL, IVORY, GOLD AND
TRANSLUCENT ENAMEL. ITALIAN. XVI CENTURY

In a rock crystal case mounted in gold and translucent enamel, on verdure, in a half kneeling position is seen St. Jerome, carved in ivory. He is naked except for his loins. In his left hand he holds a Crucifix with the crucified Christ, and in his right a stone. Next to him, on the ground, is seen a dog.



295—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. FRENCH.
XVI CENTURY

Jewel representing a cock, in enameled gold, set with diamonds and rubies.



296—PENDANT RELIQUARY IN CARVED WOOD, GOLD, ENAMEL AND PEARLS. ITALIAN. XVI CENTURY

In a rock crystal case, mounted in gold and translucent enamel with a column on either side, is a wood carving. One side of the carving represents Christ carrying His Cross, and the Crucifixion: the other side represents the Ascension. Three pearls are suspended below.



297—PENDANT IN ENAMELED GOLD AND PRECIOUS STONES. ITALIAN XVI CENTURY

A fantastic animal enameled in green with wings in gold and diamonds is suspended on a chain of enameled gold set with pearls and other precious stones. Three pearls are suspended below.



FRANCESCO RAIBOLINI—CALLED IL FRANCIA

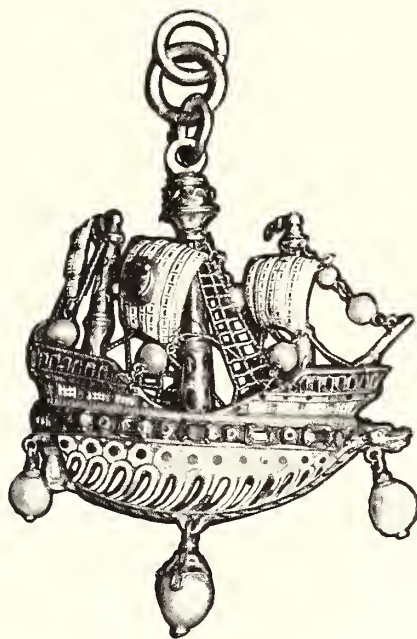
1450—1518

298—STATUETTE IN GOLD AND TRANSLUCENT ENAMEL: ST. ROCH.
ITALIAN

The Saint is standing, wearing a short gown in red over which is a green mantle. His hair is long and blond, and his head is raised. He is holding up his right hand, and in his left is a staff.

Height, 2½ inches.

This statuette served probably as a model to his painting. It shows an almost identical representation of St. Roch against a landscape background. The picture is reproduced in Venturi: "Storia dell' Arte Italiana," vol. 7, part 3, p. 909.



299—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. ITALIAN.
VENETIAN. XVI CENTURY

The pendant represents a Venetian galley. It is in gold, enameled in white and set with rubies, diamonds, pearls and emeralds. Galleys like this are said to have been offered to the Doge of Venice on the occasion of the feast in honor of the Wedding of Venice to the Sea.

From the Guilhaou Collection, Bayonne.

There are analogies with a similar kind of pendant coming from the Spitzer Collection, and reproduced in Sale Catalogue, No. 1820.



300—PENDANT IN GOLD AND ENAMEL AND PRECIOUS STONES

The camel, enameled in white and mounted in gold and enamel, is set with diamonds and rubies. His legs are drawn under him, and beneath is suspended a pearl. An exceptionally fine and rare piece.

301—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. SPANISH.
XVI CENTURY

A small Amorino is suspended on a chain. His body is enameled in white: his hair, wings and drapery are in gold. A jeweled ornament enameled in blue and set with pearls around a ruby forms the upper part of the pendant.



302—PENDANT IN PEARL AND GOLD. ITALIAN. XVI CENTURY

A lion, part of whose body is formed of pearl and the rest of gold, is suspended on a chain.

There is an almost identical pendant coming from the Spitzer Collection and reproduced in Sale Catalogue, No. 1848.

303—PENDANT IN MOTHER-OF-PEARL, GOLD AND PRECIOUS STONES.
ITALIAN. XVI CENTURY

Frog. Mother-of-pearl forms the center. It is mounted in gold and set with rubies and emeralds. The chain hangs from emeralds mounted in gold. A pear-shaped pearl is suspended below.



304—PENDANT MEDALLION IN GOLD, ENAMEL AND PRECIOUS
STONES. ITALIAN. XVI CENTURY

Against a landscape background painted in translucent enamel on gold, on a white horse is sitting St. Martin in a short green and red garment in translucent enamel. In his right hand he holds a sword with which he is dividing his red mantle, the end of which is held in his left hand. Below is seen the beggar half naked. Rubies and diamonds, mounted in gold, decorate the surface.



305—PENDANT IN ENAMELED GOLD AND PRECIOUS STONES. ITALIAN.
XVI CENTURY

On a fantastic dragon in enameled gold set with rubies and emeralds is seated a young cavalier. Two pear-shaped pearls are suspended above and below.

It is interesting to compare it with a pendant reproduced in Burlington Fine Arts Club, 1897: "Illustrated Catalogue of European Enamels," pl. 67.

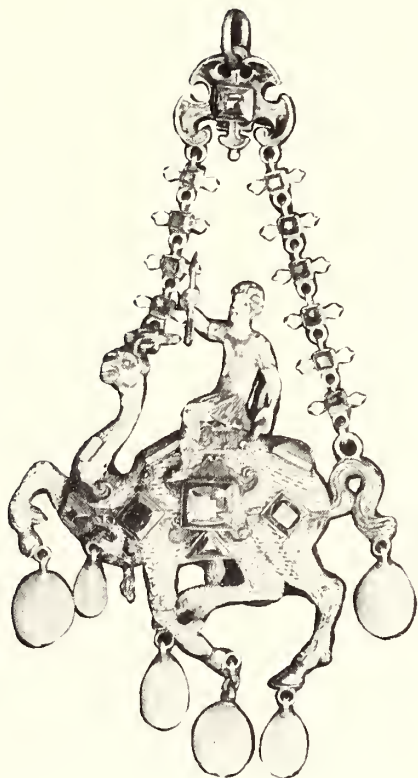


306—PENDANT IN GOLD AND ENAMEL AND PRECIOUS STONES.
ITALIAN. XVI CENTURY

In an architectural niche, Jupiter is seated. He is accompanied by his eagle, and is caressing a nymph, seated next to him. Around the central representation is enameled foliage and flowers, set with emeralds. Three pear-shaped pearls are suspended below. An exceptionally fine and rare piece.

From the Spitzer Collection, and is reproduced in Sale Catalogue, No. 1838.

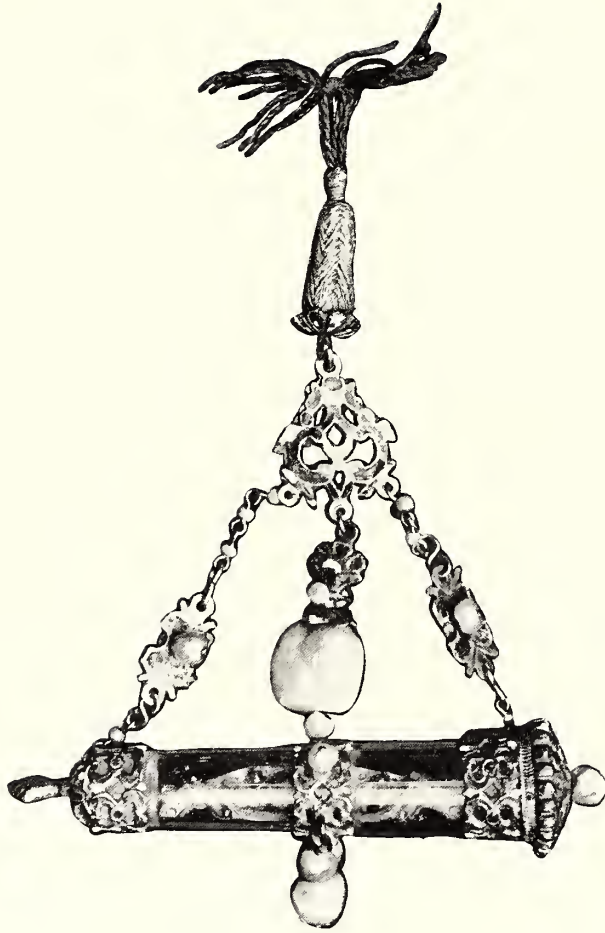
There are two very similar pendants: one in the collection of Baron Ferdinand de Rothschild, another reproduced in the Burlington Fine Arts Club, 1897: "Catalogue of European Enamels," pl. 66, No. 244.



307—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. ITALIAN.
XVI CENTURY

On a camel in enameled gold is seated the God of Love, holding in his hand a bow and arrow. On the body of the animal are rubies, diamonds and emeralds. Pear-shaped pearls are suspended from his feet and tail. Chain of crosses set with rubies.

From the Spitzer Collection, and is reproduced in Sale Catalogue, No. 1827.



308—PENDANT RELIQUARY IN GLASS, GOLD, ENAMEL AND PEARLS.
ITALIAN. XVI CENTURY

The pendant reliquary is formed of a long tube of glass. It contains some bone relics and has an elaborate framework of three hoops splendidly enameled in red and blue. At each end of the cylinder is a convex cover richly decorated, and showing on one side a hand in gold, on the other a pearl. The chain is set with pearls. A large pearl hangs down from an ornament, and below is seen a smaller one.

It is interesting to compare it with a pendant reliquary reproduced in the Catalogue of the Loan Exhibition in the South Kensington Museum under the number 131.



309—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. AUGSBURG (?). XVI CENTURY

In the lower part is represented a horn of plenty set with rubies. Above, a young man is standing. He is in hunting equipment and has a dog on either side of him. The chain is decorated with crosses set with rubies. Six suspended pearls complete the decoration.

Its form shows analogies with two pendants coming from the Spitzer Collection and reproduced in Sale Catalogue, Nos. 1842-1843.

310—LOCKET IN AGATE, GOLD AND ENAMEL. ITALIAN. XVI CENTURY

The locket is oval in form, of agate, mounted in a wreath of gold leaves with enameled berries. The inside shows on one side Hippolyte, the Queen of the Amazons, in a short tunic, enameled in blue and gold. She is sitting near a fountain, also enameled in blue and gold. In her hands she holds the girdle which was the ninth labor of Hercules to bring to Eurystheus. In the other half of the locket is seen Lucretia, standing, piercing her heart with a stiletto. Her face and part of her body are in enamel, and she wears a golden dress and her golden hair falls loosely on her shoulders.

(Illustrated)

311—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. AUGSBURG. XVI CENTURY

In a circle of gold set with rubies is seen, enameled in white, a pelican feeding its little ones, which are around it in a nest. The pendant is mounted in gold and set with pearls and rubies. Three pearls hang down: the back is enameled in black.

From the Spitzer Collection and is reproduced in Sale Catalogue, No. 1834.

(Illustrated)

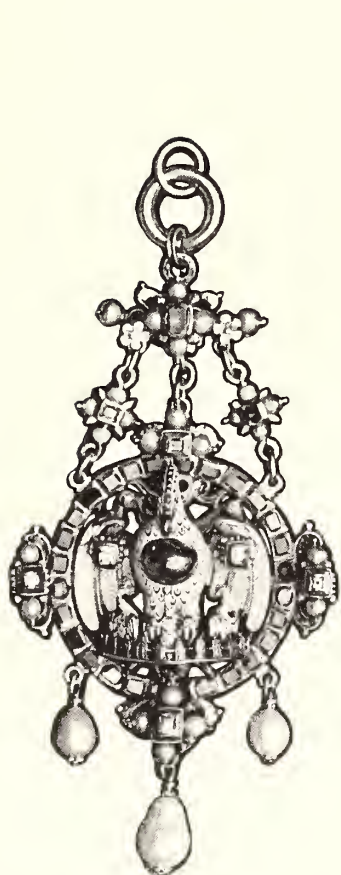
312—PENDANT MEDAL IN GOLD, ENAMEL AND PRECIOUS STONES. AUGSBURG. XVI CENTURY

On one side is represented the bust of Maximilian, Count Palatine of Bavaria, wearing the emblem of the Order of the Golden Fleece. The following inscription is around: MAX:D:G:CO:Pa:RH:VT:BA:D:S:R:I:Electo. On the reverse is the coat-of-arms of Bavaria, with the same emblems of the Order of the Golden Fleece. The pendant is mounted in gold, enamel and rubies. Three suspended pearls complete the decoration.

(Illustrated)



310



311

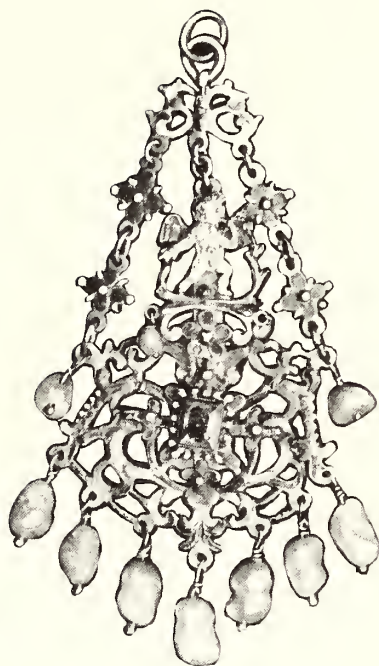


312



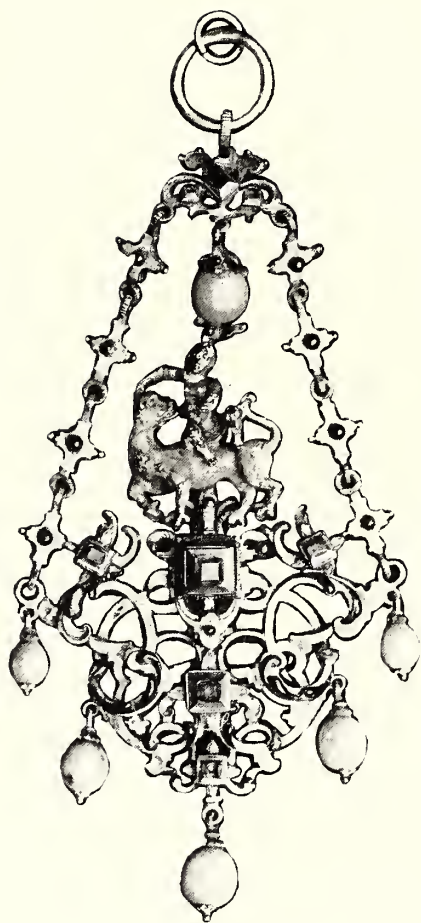
313—PENDANT IN GOLD AND ENAMEL AND PRECIOUS STONES.
ITALIAN. XVI CENTURY

In an architectural niche is seen Diana (?) playing a musical instrument. Behind her is seen a stag in white enamel with golden horns. All around it are scrolls in gold and enamel. There are also rubies and diamonds mounted in gold. Two pearls hang on the sides and three in the lower part.



314—PENDANT IN GOLD AND ENAMEL AND PRECIOUS STONES.
ITALIAN. XVI CENTURY

Filigree, in gold and enamel, frames a center in which is seen a ruby mounted in gold. On the top is seen an Amorino blowing a trumpet. Eleven suspended pearls complete the decoration.



315—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. ITALIAN.
XVI CENTURY

On a bull is seated a young man holding the head of an animal with one hand and opening its jaws with the other. The decoration consists of rubies, emeralds and six suspended pearls.

There is some analogy with a pendant in the Louvre, reproduced in Janetaz and Fontenay: "Diamants et pierres précieuses," p. 425.



316—PENDANT IN ROCK CRYSTAL AND ENAMELED GOLD. ITALIAN.
LATE XVI CENTURY

The pendant is in rock crystal and enameled gold. On the sides two caryatides sustain an oval with a frame of gold, enameled in blue, red and black. A pear-shaped emerald is suspended below.

From the Guilhaou Collection, Bayonne.

There is a similar pendant in the Earl Beauchamp Collection, reproduced in the catalogue of the Loan Exhibition, 1873, in South Kensington, under the number 166.

317—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES. AUGSBURG. XVI CENTURY

A crowned eagle representing the Order of Charles V forms the principal representation. It is in gold, enameled in black, showing on the breast a large emerald. The chain, composed of gold, enamel and rubies, is suspended on an enameled and jeweled ornament surmounted by a crown. A hanging pearl is seen in the upper part and seven in the lower part.

From the Spitzer Collection and is reproduced in Sale Catalogue, No. 1828.

There are analogies with a pendant showing an eagle, and reproduced in Giraud: "L'Art du Métal à l'Exposition de l'Union Centrale des Beaux-Arts," 1880, pl. 22, No. 6.

(Illustrated)



NO. 317—PENDANT IN GOLD, ENAMEL AND PRECIOUS STONES.
AUGSBURG. XVI CENTURY

BENVENUTO CELLINI

1500—1571

318—CUP IN ROCK CRYSTAL. ITALIAN

The cup is in the form of a sea-shell mounted in gold and enamel. It is decorated on the lip and the standard with gold bands and translucent enamel, showing birds, branches, leaves and a conventionalized pattern.

Height, 6¾ inches.

The cup has been attributed by Bode to the School of Augsburg, but it seems impossible to give it any other but an Italian origin; it can in all probability be considered as executed by Benvenuto Cellini. Its similarity to the cup of the Medici in the Pitti Palace in Florence is evident. There are also analogies with a cup in rock crystal mounted in gold, from the Spitzer Collection, reproduced in the Sale Catalogue, No. 2599.

(Illustrated)



NO. 318—CUP IN ROCK CRYSTAL. ITALIAN. XVI CENTURY.
BY BENVENUTO CELLINI

319—BOWL IN AGATE. ITALIAN: SCHOOL OF BENVENUTO CELLINI.
XVI CENTURY

Agate bowl with mounting in enamel, gold and fine stones, brilliants and rubies. At two sides, two sirens, symbolizing the Bay of Naples, are poised on the rim. They are in enameled gold, have baskets of fruit on their heads and around their arms are twisted serpents. Very rare piece.

Height, 6¾ inches; width, 9¾ inches.

There is a vase in the Naples Museum reproduced in Eugène Plon: "Benvenuto Cellini," pl. 37, which shows a very similar siren in enameled gold, and of which the mounting is also similar. It was attributed to Benvenuto Cellini, but Plon in the work mentioned does not find in it enough of the characteristics of Cellini's art, and gives it to the Italian school of the sixteenth century. Similar mounting in the J. P. Morgan Collection, Metropolitan Museum.

(Illustrated)



No. 319—BOWL IN AGATE. ITALIAN. XVI CENTURY
SCHOOL OF BENVENUTO CELLINI

320—BIBERON IN JASPER. FRENCH. XVI CENTURY

The biberon is in the form of a fish with open mouth and fins forming the decoration of the cover. It is mounted in gold and enamel and is set with rubies and diamonds. Very rare specimen.

It seems that it was the custom of the time for the people to offer these allegorical biberons to a new-born crown prince.

Height, 7 inches.

From the Alessandro Castellani Collection, Rome.

Great similarity in composition is seen in comparing it to a dragcoir in the Louvre Museum, reproduced in Barbet de Jouy: "Gemmes et Joyaux de la Couronne," pl. 46, where it is said to be of the sixteenth century. Period of Henri II. One similar in form in rock crystal in J. P. Morgan Collection in the Metropolitan Museum.

(Illustrated)



NO. 320—BIBERON IN JASPER. FRENCH. XVI CENTURY

321—TUMBLER IN ENAMELED GOLD. FLEMISH. END OF XVI
CENTURY

The enameled coats-of-arms belong to each of the Provinces which formed the United Provinces. Of Holland, red lion: of Zealand, red lion coming out of the waves: of Utrecht, two white crosses and two red lions: of Frisia, two spotted lions on blue: of Over-Yssel, red lion with blue sash: of Groningen, eagles and hearts: of Guelder, two lions standing on their hind feet. At the bottom there is the medal of Albert of Austria, Governor of the Pays-Bas with the inscription, "Albertus, Dei Gratia, Archidux Austriae, Dux Burgundiae Brabantiae, Comes Flandriae, Dominus Frisiae," signed "Mont," signature of Jean de Montfort, sculptor and engraver of the beginning of the seventeenth century, who was medal engraver at the Antwerp Mint in 1602. His best-known works are those of the Archduke Albert and his wife, Isabella of Spain.

The Archduke Albert, son of Maximilian II (1559-1621), was brought up at the Royal Court of Philip II of Spain. He was Archbishop of Toledo, but at the death of the Archduke Ernest he took charge of the government of the Pays-Bas in 1596. He renounced his religious career and married the daughter of Philip II. This tumbler was given by the Archduke to the noble Spinola of Genoa, Italy, who was then serving in Spain and commanding with great success the Army of the Pays-Bas against the United Provinces. It was also through him that the Archduke could close the famous armistice of twelve years.

Height, $3\frac{1}{4}$ inches.

From the Marquis of Spinola, Genoa.

(Illustrated in Color)



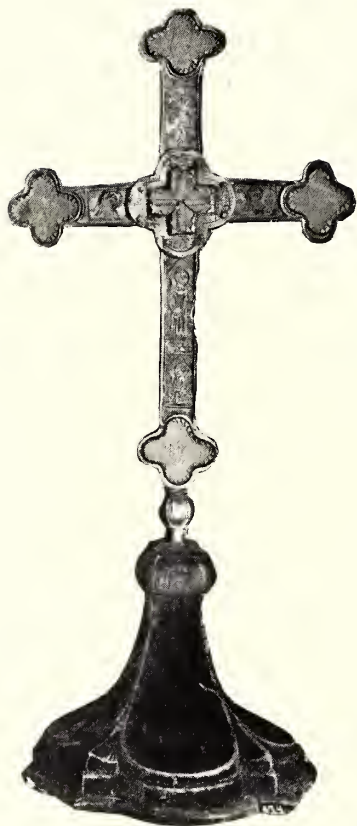
No. 321—TUMBLER IN ENAMELED GOLD. FLEMISH.
END OF XVI CENTURY

RELIQUARIES AND CHURCH ORNAMENTS

322—CROSS IN WOOD COVERED WITH SILVER. ITALIAN. EARLY XIV CENTURY

On one side on each arm of the Cross is seen an Angel in Adoration. In the center is a cross and above it the monogram of Christ. On the other side, the Eternal Father is seen at the top, and on either side the arms are St. Paul and St. Peter.

Height, without base, 24 inches.

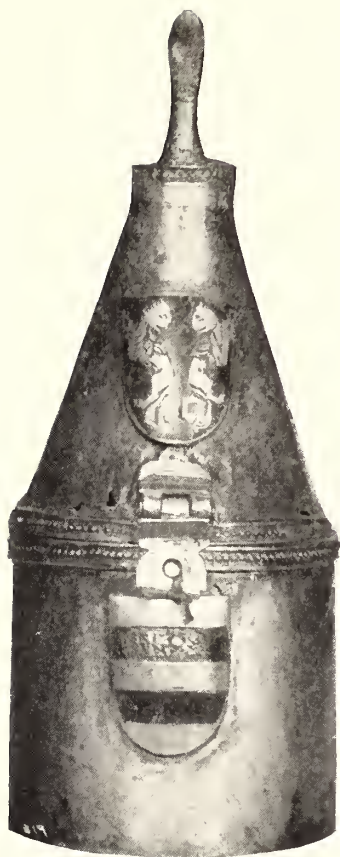


323—CROSS IN SILVER, TRANSLUCENT ENAMEL AND ROCK CRYSTAL
PLAQUETTES. ITALIAN: SIENESE. LATE XIV OR BEGIN-
NING OF XV CENTURY

On one side of the Cross, in enamel, is seen in the upper part the body of the dead Christ hanging on the Cross. The symbols of three evangelists, the eagle, the lion and the ox, are represented in plaquettes of rock crystal, while in the fourth plaquette is engraved the monogram of Christ. The busts of the Virgin and of St. John are seen in enamel on the arms of the Cross, and on the stem is the figure of St. Stephen. Below is the kneeling figure of a bishop in the attitude of prayer. On the other side of the Cross, in enamel, are represented the symbols of the four evangelists and a figure of a bishop. On a red velvet base.

Height, without base, 9¾ inches.

There are analogies with two crosses coming from the collection of Géza de Kárász, reproduced in the Sale Catalogue, pl. IX and X; and with a cross from the Spitzer Collection, in silver, partly gilt, with translucent enamel in relief, and reproduced in the Sale Catalogue, No. 286.



324—BOX FOR CONSECRATED OIL IN SILVER AND ENAMEL. FRENCH.
XIV CENTURY

The box forms a small tower. On the top is a thumb symbolizing the way in which the oil was used. In the upper part of the front is the coat-of-arms of the Moët family of Reims, showing in red enamel two gilded lions back to back, and with the heads turned toward each other. Below is a shield with two red bands. On the other side of the box, in a position corresponding to the coat-of-arms, is another coat-of-arms. Half of this shows the same gilded lion on a red enamel background, and the other half shows the arms of an unidentified family with whom a member of the Moët family, in all probability, contracted a marriage. It is to be assumed that this box belonged to a clergyman of the Moët family who would place in front the arms of his paternal ancestor, and on the back the arms of his father and mother. The Moët family seems to have been associated with many prominent officials of the Reims Cathedral.

Height, 5½ inches.

From the Guilhaon Collection, Bayonne.

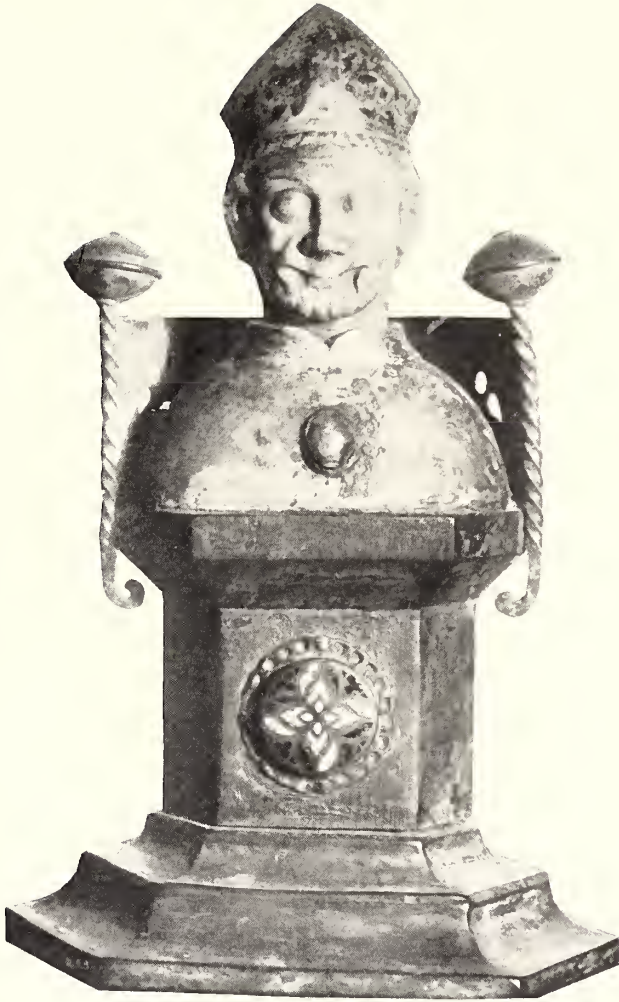


325—PAX IN GILDED BRONZE WITH A NIELLO IN CENTER. ITALIAN.
LATE XV CENTURY

The Pax, in gilded bronze, is in the form of an architectural composition. The tympanum of the pediment shows on a niello the Eternal Father with outstretched arms. In the center, another niello shows the Ecce Homo, standing up in His Tomb, on which is seen the inscription SOLIMA. On the base are coats-of-arms within shields in the form of hearts, and the inscription: PACIS FUNDAMENTUM.

Height, 5 $\frac{1}{4}$ inches; width, 3 $\frac{1}{4}$ inches.

This Pax comes from the Spitzer Collection (reproduced in Sale Catalogue, No. 337), to which it came from the Cicognara Collection. It is also reproduced in Molinier: "Histoire des Arts appliqués à l'industrie: L'orfèvrerie," p. 265.



326—RELIQUARY BUST IN MARBLE WITH BRONZE MOUNTING.
FRENCH. XV CENTURY

Small reliquary bust of St. Martin. The saint is wearing a tiara which shows a painted and gilded design. The same design is seen on his cloak, which has a high collar. A jeweled stone is pinned to his breast. The base is in polychromed wood and the mounting is in bronze and enamel, showing Gothic tracery on the side of the upper part. At the back is the inscription, "St. Luke IA MARTYR." Below, in front, is an enamel with a conventionalized pattern; corresponding on the back is a jeweled stone.

Height, 8¾ inches; width, 5½ inches.

There is in the Louvre a reliquary bust decorated with translucent enamel and coming from the Church of St. Martin of Soudeilles (Corrèze) which is identical with this one, except for the material, which is gilded silver. It was given to the Louvre by J. P. Morgan in 1911.



327—RELIQUARY STATUETTE IN SILVER. ITALIAN: SCHOOL OF ABRUZZO. NICOLA DI GUARDIAGRELE. FIRST HALF OF XV CENTURY

St. John the Baptist. On an hexagonal base, decorated with rosettes in goldsmith work, is standing the saint. He wears an animal skin on which is a draped mantle. His right arm, his legs and feet are bare. His hair is long and curly, his beard and mustache short. A book surmounted by a lamb is on his left arm.

The work of Nicola di Guardiagrele, the head of the Abruzzo School, is well known for its crosses, chalices, ostensoria and for other objects used in the liturgy of the Roman Church. Statuettes like this, entirely in relief, are extremely rare.

Height, 15¼ inches.

It is interesting to compare it with the figures in the celebrated silver altar service preserved in the Cathedral of Teramo. See, also, in the "Connoisseur," 1906, pp. 8-12, on the Exhibition of Abruzzese Art at Chieti.



328—CASE FOR CONSECRATED WATER IN GILDED SILVER. ITALIAN:
FLORENTINE. LATE XV OR EARLY XVI CENTURY

The surface is divided into sections. The decoration, consisting of various motifs, is composed of foliage, of fantaistic animals eating fruit or drinking at the fountain, and of cupids seated on branches or standing at the fountain. In the center is the coat-of-arms of the Cardinal d'Altens, in a garland of the style of Della Robbia, and in each corner is a cherub's head. On the cover, below which is a cresting, is a similar decoration, consisting of foliage, leaves and heads of fantastic animals. On the top is seen the body of the dead Christ nailed to the Cross. The whole workmanship is of exquisite fineness and illustrates admirably the spirit of the Renaissance productions in its highest development of beauty and decorative qualities.

Height, 9½ inches.

From the Guillon Collection of Bayonne.

329—PAX IN SILVER, NIELLO. ITALIAN. LATE XV CENTURY

The Cross, to which is attached a ladder, is seen against a landscape background composed of hills and trees. At the foot of the Cross, in a full mantle over her head and shoulders, is seated the Virgin. On her knees is the body of the dead Christ with a crown of thorns on His head. The Virgin, with folded hands, is looking down at him in profound despair.

Height, $7\frac{3}{4}$ inches; width, $3\frac{1}{2}$ inches.

This Pax once formed part of the Castellani Collection, and later of the Agnard Collection.

330—OSTENSORIUM IN GILDED BRONZE. ITALIAN: SIENESE. XV CENTURY

On a base decorated with gilded scrolls and leaf work is a tower with the inscription: VENITE GENES ET ADORATE LOCUISTUM QM. DNUS REQUIESCIT IN EO. There are six glass windows in round arches with columns on the sides. On top is a cross.

Height, $15\frac{1}{2}$ inches.

This ostensorium comes from the Priuce Bancina Collection, Palermo, and was exhibited in Siena in 1904.

331—RELIQUARY BUST IN GILDED SILVER AND ENAMEL. ITALIAN: VENETIAN. LATE XV CENTURY

Small bust of a female saint. The saint wears a bodice gathered and fastened in front, showing the upper part of a chemisette. A mantle covers her shoulders. The saint's face, neck and ears are enameled in white, while her hair is gilded. On an antique red velvet base.

Height, $7\frac{1}{2}$ inches.

**332—LARGE RELIQUARY IN GILDED BRONZE, ROCK CRYSTAL,
ENAMEL AND STONES. SICILIAN. XVI CENTURY**

Large reliquary in gilded bronze, with plates of rock crystal and decoration in enamel and stones, carnelians, topazes and pearls. Over the upper part, the statuette of the penitent St. Jerome, kneeling, absorbed in prayer, and with gaze fixed on the cross, closely clasped in the right hand. At the sides, two cherubs' heads.

Height, 22¾ inches; width, 16¼ inches.

**333—CASKET IN WOOD AND COMPOSITION, WITH GILDING AND POLY-
CHROME. SICILIAN. XV CENTURY**

The decorations, consisting of sirens and fantastic animals in the middle of scrolls and arabesques, repeat a motif that is seen in the older ivory caskets. An inscription, evidently of an amatory character, but of difficult interpretation, is repeated along the four sides. This is an object of great rarity and of marked importance for its fineness of execution and its state of preservation, which, here and there, permits a glimpse of the preparation for the gilding and the polychrome, while, at the same time, the design seems to have retained all its fineness and freshness.

Height, 6 inches; length, 11¼ inches; depth, 7¼ inches.

334—CROSS IN ROCK CRYSTAL AND GOLD. ITALIAN: SCHOOL OF BEN-
VENUTO CELLINI. XVI CENTURY

The Cross of rock crystal rests on three lion's claws, and is mounted in gold, enamel and precious stones. It shows the influence of Benvenuto Cellini. Very rare specimen.

Height, 19½ inches.

From the Guilhou Collection, Bayonne.

Many similarities in workmanship can be found with a cross coming from the Spitzer Collection and reproduced in Catalogue, Vol. V, pl. II. This latter cross, however, shows the body of the dead Christ nailed to the Cross.

(Illustrated)



NO. 334—CROSS IN ROCK CRYSTAL AND GOLD. ITALIAN. XVI CENTURY.
SCHOOL OF BENVENUTO CELLINI

ATTRIBUTED TO VALERIO BELLI VICENTINO

335—RELICUARY IN GILDED SILVER, CRYSTAL, HARD STONES AND
GOLD. ITALIAN. XVI CENTURY

In the upper part stand two angels in long dresses, over which are draped mantles. They are supporting an oval frame in lapis-lazuli, in the center of which are two plates in rock crystal (Eglomiseurs) representing on one side the Ascension, on the other the Coronation of the Virgin. On top is the relic case, supported by two cherubs. The lower part shows a base reposing on three winged sirens. On it are seated three figures. One of them is Pope Paul III, with his left hand on his breast; to the right is St. Peter holding the keys, and to the left a Prophet with a scroll of paper in his hand. Around are the coats-of-arms of the Farnese family. Above are two winged sirens holding garlands and reposing on horns of plenty.

Valerio Belli Vicentino, known as an engraver and goldsmith, enjoyed the patronage of two successive popes, Clement VII and Paul III, and it is possible that he made this reliquary for the latter, representing him between St. Peter and a prophet.

Height, 23½ inches.

From the collection of Prince Balcina, of Palermo.

(Illustrated)



No. 335—RELIQUARY IN GILDED SILVER, CRYSTAL, HARD STONES AND GOLD.
ITALIAN. XVI CENTURY.
ATTRIBUTED TO VALERIO BELLI VICENTINO

336—PAX. PAINTING UNDER GLASS (VERRE EGLOMISÉ). ITALIAN.
FIRST HALF OF XVI CENTURY

The Descent from the Cross. Against a golden landscape background, the Virgin in a dark blue mantle, over a brownish dress, is supporting the body of the dead Christ, holding Him by the head. The three Marys are around Him, one holding his right arm, the other His left, both in a kneeling position; the third at His feet looks up to Him. All three wear mantles draped over closely fitting dresses and their hair is falling loosely over their shoulders. St. John, represented as a youth with long and curly hair, is standing next to the Virgin and is wiping his eyes. Two elderly personages, with long beards and uncovered heads, stand on either side looking at the scene in despair. With old wood frame of the period.

Height, without frame, 11 inches; width, 5½ inches.

There is in the Louvre a Pax in gilded silver, in the center of which is a painting under glass, representing Calvary, which shows analogies to this one. There is also in the Altman Collection a Pax showing the same technique. It is interesting to compare it, too, with several paintings under glass and under rock crystal, reproduced in the catalogue of the Spitzer Collection.

(Illustrated)

337—PENDANT MEDALLION. PAINTING UNDER ROCK CRYSTAL
(VERRE EGLOMISÉ). ITALIAN. XVI CENTURY

The Boy Christ Preaching to the Doctors in the Temple. In the upper part is seated the Christ, wearing a reddish gown with a blue mantle laid on his knees. Below are seated the two Doctors. To the right are seen the Virgin, St. Joseph and the prophetess Ann. Christ turns to them while pointing to the numerous people on his left. Mounted in gilded bronze.

Height, 2½ inches.



No. 336—PAX. PAINTING UNDER GLASS (VERRE EGLOMISÉ). ITALIAN.
FIRST HALF OF XVI CENTURY

338—MINIATURE ON VELLUM. ITALIAN. LATE XVI CENTURY

Above an altar in marble is an architectural composition. Enclosed in it is the Virgin in a blue dress and mantle, her long blond hair falling down loose on her shoulders. She holds in both her arms the Infant, who wears a blue dress, and who is putting His arms around His mother's neck. In the margin, enframing the central portion, are golden scrolls, leaves, and flowers on a dark blue background, against which are seated two Kings playing the harp. A landscape is seen on either side of the architectural framing. On the borders are painted in medallions the busts of six Prophets. Small naked and winged Amorini are supporting candelabra on which is an emblem consisting of a hand in flames. In the lower part two winged Amorini are holding a shield showing a golden crown in which are seen two green palms. All around, on an alternating blue, green, red and golden background, are scrolls, foliage and flowered branches. Various inscriptions addressed to the Virgin are seen: DEI MATER ALMA; FUNDA NOS IN PACE; FELIX COELI PORTA. In a modern wood frame.

It is curious to observe that though the manuscript is distinctly of Italian workmanship, the figure of the Virgin and Child are Flemish, in the style of Roger Van der Weyden. Were there two painters, one Flemish, the other Italian, who worked on this manuscript, or was it simply an Italian artist who copied for his central representation a Flemish Madonna? We know how many Flemish painters worked in Italy and how close sometimes the association was between them and the Italian painters, as, for instance, between Justus of Ghent and Melozzo da Forlì.

Height, 14 inches; width, 10 inches.

This miniature comes from the Spitzer Collection and is reproduced in their Sale Catalogue, No. 3262.



No. 338—MINIATURE ON VELLUM. ITALIAN.
LATE XVI CENTURY

339—CAMEO IN CHALCEDONY: HEAD OF JOVE. ITALIAN. ATTRIBUTED
TO VALERIO BELLI VICENTINO. XVI CENTURY

The root of emerald is mounted in silver and hard stone. In the center enframed in a heavy garland of leaves is represented the head of Jove, with thick curly hair and a short and full beard. Similar cameos are preserved in Florence among the treasures of the Pitti Palace.

Height, $7\frac{1}{4}$ inches; width, 3 inches.

340—NECKLACE IN ENAMELED GOLD AND PRECIOUS STONES. SPANISH. LATE XVI CENTURY

The necklace is formed of delicate flower-like stars in white and gold, each one showing in the center a ruby mounted in gold. From the center is suspended on a chain a pendant representing an eagle enameled in white. On its breast is an emerald mounted in gold. Suspended above the eagle's head is a pearl. Three others are suspended below.

Length, without pendant, $29\frac{1}{2}$ inches.

341—POWDER BOX IN ENAMELED BRONZE. ITALIAN: VENETIAN. XVI CENTURY

On enameled bronze is engraved a conventionalized pattern and flowered branches. In the center are paintings under glass representing on one side a female figure holding a vase; on the other side, a young man equipped for the hunt.

This kind of lady's box was filled with cannon powder and taken when they went hunting.

Diameter, $2\frac{3}{4}$ inches.

From the Prince Bancini Collection, Palermo.

A very similar box coming from the Spitzer Collection is reproduced in Eugène Müntz: "Histoire de l'Art pendant la Renaissance," III, p. 716.

MISCELLANEOUS OBJECTS



342—GOLD WATCH. FRENCH. LOUIS XIV

On the back a miniature representing an affectionate farewell, framed all around with diamonds. Signed: Dufalga a Paris. Very rare specimen. Very good state of preservation.



343—GOLD WATCH. FRENCH. LOUIS XVI

The back decorated with gold repoussé work; in the center a design in diamonds. Face surrounded with a row of diamonds. Signed: L'Epine a Paris. Very good state of preservation.



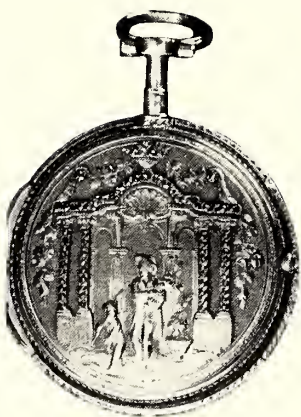
344—GOLD WATCH. FRENCH. LOUIS XVI

The back enameled representing boys with a dog (after Greuze) surrounded with a frame of diamonds; a ruby on top of stem; face surrounded with rubies and diamonds. Signed: Marchands fils a Paris. Very good state of preservation.



345—GOLD WATCH. FRENCH. LOUIS XVI

On the back enamel representing a portrait of a lady; surrounded by work in different colored gold; the whole surrounded with diamonds. Signed: Abraham-Colomby. Very good state of preservation.



346—GOLD WATCH. FRENCH. LOUIS XVI

The back in gold repoussé work representing a lady standing with Eros in an arch, decorated with diamonds. Face surrounded with diamonds. Signed: Berthoud a Paris. Very good state of preservation.

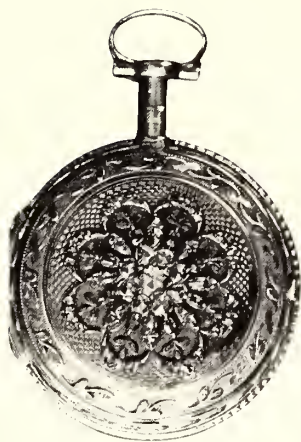


347—GOLD WATCH. FRENCH. LOUIS XVI

The back is openwork; in the center a miniature portrait of a lady, all decorated with *gergoni*. Signed: L'Epine a Paris. Very rare specimen. Very good state of preservation.

348—WATCH IN GOLD. ENGLISH. STYLE OF LOUIS XV

In a double case; back repoussé work, representing a garden party. Barwise & Sons, Makers. Very good state of preservation.



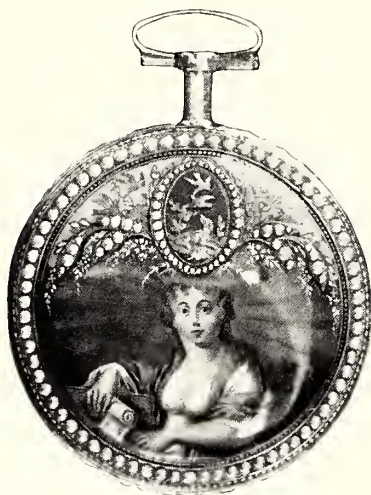
349—GOLD WATCH. FRENCH. LOUIS XVI

The back is openwork, decorated with *gergoni*. Very good state of preservation.



350—GOLD WATCH. FRENCH. EMPIRE PERIOD

The back in dark blue enamel, representing a boy standing between a lady and a fountain; all decorated with diamonds. Signed: Jn. Fazy & fils. Very good state of preservation.



351—GOLD WATCH. EMPIRE PERIOD

The back enameled in a beautiful dark blue, representing a young lady with a scroll manuscript; some gold relief; a border of sky-blue enamel, and all surrounded by a row of pearls. Signed: Freres Neigreur a Geneve. Very good state of preservation.



352—GOLD WATCH. FRENCH. EMPIRE PERIOD

On the back a beautiful blue enamel representing a lady with two children holding birds. At the top in gold a winged figure. The whole surrounded with a row of pearls. Very good state of preservation.

353—GOLD WATCH. FRENCH. LOUIS XVI

On the back a rosette in diamonds and rubies on a dark blue enamel ground. The face surrounded with a row of rubies and diamonds. Signed: Herbeau a Paris. Very good state of preservation.

354—WATCH IN GOLD AND ENAMEL. FRENCH. EMPIRE PERIOD

The back in a beautiful dark blue enamel with a border of sky-blue enamel. Very good state of preservation.

355—WATCH IN GOLD. FRENCH. LOUIS XVI

The back, repoussé work representing a temple, profusely decorated with diamonds; diamond push button to open. Marked: Nasson a Paris. Very good state of preservation.

356—STRIP OF EMBROIDERED LINEN. SICILIAN: GOTHIC STYLE.
XVI CENTURY

Strip of linen embroidered in Gothic style, in small point, with birds and inscriptions, in yellow, green and red coloring. Narrow silk and silver fringe; red silk lining.

Length, 7 feet 6 inches; width, 7 inches.

357—LARGE LACE TABLE COVER. VENETIAN GOTHIC. EARLY XVI
CENTURY

Large table cover in lace, edged with lace, needle point. Yellow lining.

Length, 6 feet 11 inches; width, 4 feet 3 inches.

358—LINEN TABLE COVER WITH LACE INSETS. VENETIAN. EARLY
XVI CENTURY

Linen table cover with four circular insets and strips of Gothic needle point and an edging of the same lace. Splendid design and an unusual piece.

Length, 3 feet 11 inches; width, 3 feet 3 inches.

359—FLOUNCE OF LACE. VENETIAN. XVII CENTURY

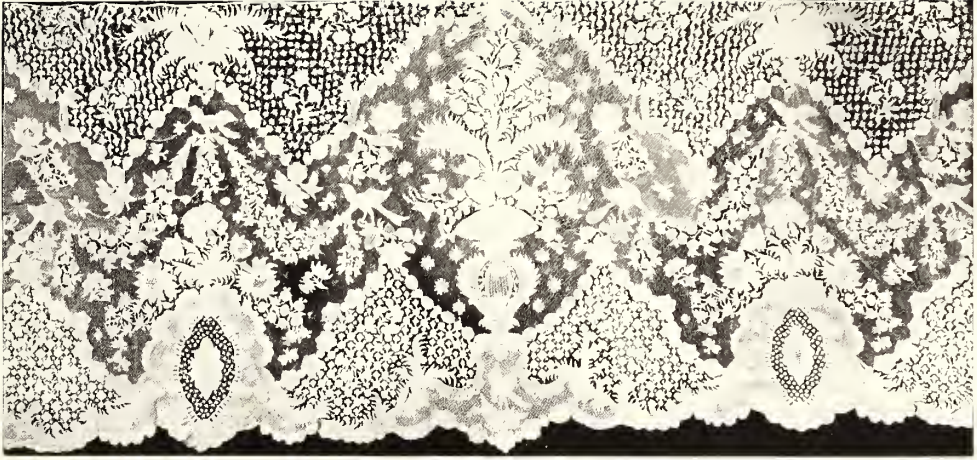
Large scroll design.

Length, 4 yards; width, 6½ inches.

360—TABLE COVER WITH LINEN CENTER AND LACE EDGING.
VENETIAN. XVII CENTURY

Large linen table cover, with heavy lace edging five inches wide.

Length, 7 feet 11 inches; width, 7 feet 4 inches.



361—LARGE FLOUNCE OF LACE. FRENCH. XVII CENTURY

Large flounce of "point de Paris"; splendid design in arabesques, animals and flowers. Very rare specimen. One similar can be found at the Cluny Museum, Paris.

Length, 4 yards 8 inches; width, 2 feet 5 inches.

362—ONE PIECE OF LACE BANDING. VENETIAN. XVII CENTURY

Lace in foliage design.

Length, 3 feet 9 inches; 2¾ inches wide.

363—STRIP OF LACE. VENETIAN. XVII CENTURY

Lace in flower design.

Length, 6 feet 11 inches; width, 2 inches.

364—TOWEL IN EMBROIDERED LINEN. SICILIAN. XVII CENTURY

Linen towel embroidered in red, in Renaissance design.

Length, 4 feet; width, 1 foot 11 inches.

SIXTEENTH AND SEVENTEENTH CENTURY EMBROIDERIES

365—DAMASK PORTIÈRE. GENOESE. XVI CENTURY

Portière of green brocaded damask.

Length, 7 feet 10 inches; width, 7 feet 8½ inches.

366—CUT VELVET SMALL TABLE COVER. GENOESE. XVI CENTURY

Cover of red on an ivory ground cut velvet; plain red velvet border and fringe. Red silk lining.

Length, 4 feet 3 inches; width, 2 feet 6 inches.

367—CUT VELVET SMALL TABLE COVER. GENOESE. XVI CENTURY

Red cut velvet in small all-over pattern. Silver galloon. Red silk lining.

Length, 3 feet 4 inches; width, 2 feet 11 inches.

368—STRIP OF CUT VELVET. VENETIAN. XVI CENTURY

Velvet with white ground, red relief. Very beautiful design in Oriental style; silver galloon.

Length, 5 feet 9 inches; width, 22 inches.

369—STRIP OF CUT VELVET. VENETIAN. XVI CENTURY

Velvet with old-gold background and green relief. Plain red velvet border. Red silk lining.

Length, 5 feet 9 inches; width, 17 inches.

- 370—SMALL PIECE OF CUT VELVET. VENETIAN. XVI CENTURY**
Velvet in red and green coloring, jardinière pattern; border of silver gilt galloon. Mauve silk lining.

Length, 2 feet 6 inches; width, 2 feet 2½ inches.

- 371—STRIP OF CUT VELVET. GENOESE. XVI CENTURY**
Old-gold ground with red relief. Red and gold fringe; striped silk lining.

Length, 6 feet 10½ inches; width, 15 inches.

- 372—FOUR STRIPS OF VELVET. GENOESE. XVI CENTURY**
Beautiful ruby-red velvet.

Length, 6 feet 8 inches; width, 20 inches.

- 373—STRIP OF VELVET. GENOESE. XVI CENTURY**
Plain red velvet.

Length, 3 feet 5 inches; width, 25 inches.

- 374—SMALL TABLE COVER OF VELVET. ITALIAN. END OF XVI CENTURY**
Plain red velvet with gilt galloon. Red silk lining.

Length, 4 feet 3 inches; width, 3 feet 11½ inches.

- 375—LARGE DAMASK AND EMBROIDERED TABLE COVER. FLORENTINE. XVII CENTURY**

The center is of crimson damask. The border executed in Italian gross point stitch in rich varicolored silks on a zigzag ivory background. An undulating rustic stem runs from corner to corner and holds many scrolled and trailing sprays of conventionalized flowers and foliage, among which occur butterflies; narrow outside border of a stem and leaves.

Length, 9 feet 4 inches; width, 8 feet.



376—STATUETTE IN BRONZE. FRENCH. XVIII CENTURY

Statuette in dull bronze representing "Ariadne Forsaken." It rests on a rectangular base done in marqueterie of bronze on tortoise-shell. The model of this bronze in wax, executed by Poussin from the marble in the Vatican, Rome, is found in the Louvre Museum.

Height, 15 inches; length, 23 inches; depth, 10 inches.

**377—TWO LARGE WALL CANDELABRA IN GILDED BRONZE. FRENCH.
LOUIS XVI PERIOD**

The candelabra are branched and finely engraved. These are of a design not found elsewhere and are very richly decorated. Fine French work.

Height, 3 feet 1 inch; projection, 2 feet 6 inches.



378—TWO LARGE CANDELABRA IN BRONZE, BLACK AND GOLD.
FRENCH. EMPIRE PERIOD

Winged Victories bearing in their hands the candelabra. Triangular feet; very richly ornamented. Very fine workmanship, attributed to Thomire.

Height, 4 feet 8 inches.

From the Count Galanti Collection, Naples.

COMPOSITION, PRESSWORK
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